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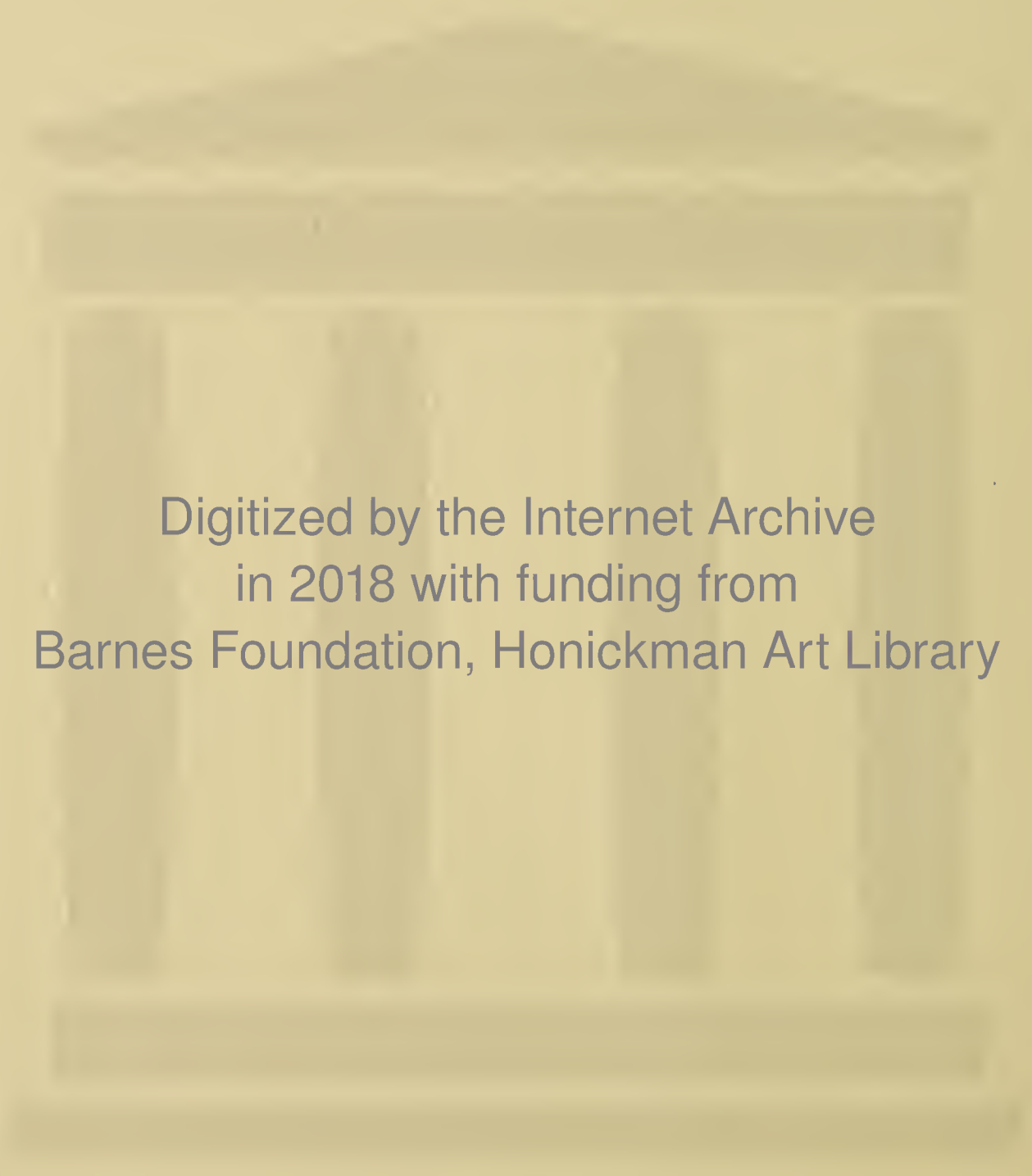
Journal of the Art Department

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Journal of the Art Department

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The essays, etc., appearing in the issues of this JOURNAL will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the JOURNAL's readers. Publication occurs twice a year.



A Corner of the Music Room of the Art Department

JOURNAL *of* THE ART DEPARTMENT

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*E Pluribus Unum—Cont'd**

Part IV

by VIOLETTE DE MAZIA**

IN our study of unity and variety as a feature of the expressiveness of a work of art, we have arrived at two fundamental observations. First, unity that is organic is established on the basis of what is essential to the work's theme; thus, for example, in Matisse's "Nude on Couch" (Plate 140), as we saw in a preceding essay, the sharp contrast between the gray background and the vividly multicolored foreground is but one more contrast in a comprehensive theme of contrasts.† And, second, unity is desirable not as an end in itself, but as a means to a desirable, worthwhile end; to be consistent is fine, but to be consistently meaningless and, consequently, dull does not foster aesthetic expression. In other words, unity and variety should always be considered from the point of view of *what* is repeated, as well as of *how*, the manner in which, and of *why*, the purpose for which, it is repeated.‡ More will be said in this respect

* Some of the material in this essay was originally presented in class lectures. The article is the last in a four-part series on the general topic of Unity and Variety.

** Director of Education.

† "*E Pluribus Unum—Cont'd: Part III*," in the Spring, 1977, issue of the JOURNAL, p. 12.

‡ *Ibid.*, pp. 13–15 and 23–29. Also, "*E Pluribus Unum—Cont'd*," in the Autumn, 1976, issue, pp. 4–5.

later in this essay. Nor should the fact be lost sight of that repetition itself stresses, insists on, what is repeated and, therefore, is essential to the impact of the embodying entity.

The above principles of unity and variety have, as we established earlier, a bearing on the contribution all aspects of the created piece make to its aesthetic character as a whole—the relationships between background and foreground; between technique and effect; between unit and unit; between volume and space; between container and contents; and among the plastic means of color, light, line and space. To conclude our examination of unity and variety, it remains for us to consider three further instances of their occurrence in creative expression—*viz.*, unity and variety in the artist's personality; unity and variety as a means and the particular manifestation of unity and variety as the element of rhythm—to understand the rôle they play, when organic, in the determination of the aesthetic identity of a given work.

UNITY AND VARIETY IN PERSONALITY

A young art student, giving a kind of progress report on his latest canvas, said to us, "I've been painting all day on that picture you said last week was pure Watteau. Well, now it's become pure Prendergast. But I won't stop until it is pure me!" What can "pure me" stand for? Was it not *he* who did it, the "pure Watteau," the "pure Prendergast"? Was it not, in other words, "pure me" on each occasion at that particular time? In fact, the painting in either of its phases would not have been mistaken for a Watteau or a Prendergast. What was there, then, that was not Watteau or Prendergast? There was the striving for something of the student's own, manifesting itself in what the painting showed of the stage reached in the development of the "pure me."

Yet, "pure me" exists nowhere. Continuously affected by our continuously changing environment of people, of things, of ideas and emotions, our self or "pure me" is in a perpetual state of flux. And, in truth, a constant personality, entirely unified in what it is and does, does not, cannot survive. "Pure me" is, instead, an integrating core that remains constant:

what was in the seed, so to speak, given appropriate opportunities to grow, will push forth and establish a thread of continuity in the characteristics of the individual's actions and reactions, however varied these may be. With adequate moisture, a fertile soil and sunlight, the seed *of a rose bush*, for example, will push up a stem *of a rose bush*, which will, in turn, branch out into more stems and develop leaves *of a rose bush* and, eventually, produce blooms *of a rose bush*. Along the way, some of the leaves, some of the blooms may not mature, and some will wither soon; but, come what may, save for the absence of the essentials for its survival, the rose bush will be *that* rose bush from its beginning to its end.

A similar unifying thread of continuity can, up to a point, be traced in the development of an artist's personality as it reflects itself in his work. Renoir, for instance, at the threshold of his career (*e.g.*, Plates 4, 8 and 81), as close as his ideas and means are to those of Courbet (*e.g.*, Plate 9), Corot (*e.g.*, Plate 5) and Delacroix (*e.g.*, Plate 80), already indicates his own predilections and the general tendencies of his own personality and the direction it will take and follow: Courbet's firm, compact flesh reappears in Renoir's "Madame de Pourtalès" (Plate 8); Renoir's borrowing of Corot's delicacy for his "Mlle Lacaux" (Plate 4) and the Delacroix-Rubens decoratively lush and warm color in his "Algerian Woman" (Plate 81) overtly confess to Renoir's early penchant for these painters' contributions.* In the decade of the 'seventies (*e.g.*, Plates 10, 82 and 83), the influence of the eighteenth-century French painters† and of Impressionism comes to the fore. In the 'eighties (*e.g.*, Plates 11, 38 and 118), it is sculpture and Cézanne and garnerings from his excursions, both geographical and psychological, to Italy and Algiers. The 'nineties (*e.g.*, Plate 15) see him recapturing the gentleness and fluidity of the work of the 'seventies, with an added voluptuousness derived from Rubens and the Venetians. And from then on to

* Renoir painted free copies of Rubens' "Mother and Child" (see Plate 1) and "Apollo" (see Plate 143).

† Already in evidence in the 1860s, in his occasional choice of subject (*e.g.*, "Pierrot and Columbine," shown on Plate 2, and "Pierrot and Columbine," on Plate 3).

the end (*e.g.*, Plates 17, 19, 91 and Fold-out 130) a crescendo in opulence of aesthetic contents gathers onto itself the concentrated essence of all the preceding achievements in his developmental stages—an essence that pervades the work of his entire career as a set of intrinsic qualities which, with the pedal on this one or that other one, sum up, we may say, the “pure me” of Renoir, *i.e.*, what constitutes his distinctive personality, the oneness of his individuality.*

We are, of course, far from implying with the above remarks that Renoir is guilty of a non-imaginative, monotonous repetitiousness. There is, on the contrary, in Renoir's career a demonstration not only of unity in personality, but also of great variety within that unity, as may be shown by a brief study of the series of still lifes reproduced on Plates 118, 119, 120, 122, 123, 124 and 125.

Although spanning a period of thirty and some years, from the 'eighties to the nineteen hundreds, these still lifes share in abundance the characteristics associated with the work of Renoir in general. That is to say, each one is as thoroughly distinctive a Renoir as are the others: the color in each, for example, is structural, glows and sparkles, builds up solid volumes, creates an ambiance of luminous atmosphere and space and, as in the Venetian tradition as a whole, is the element of which everything is conceived and rendered. These pictures share also a generally similar format and approximate each other in size, as well as in their starting off from a type of subject referred to as “still life.” They all, therefore, obviously unify within the category of factors distinguished by that type of and approach to color, format, size and subject.

Notwithstanding their unification on the basis of the above-noted essential elements, each of these still lifes holds its own position, has its own identity, and none, because of

* Jean Renoir has said, “We do not exist through ourselves alone but through the environment that shaped us. Of course it would be an exaggeration to claim that a potato, planted in suitable conditions, would yield strawberries; but it is certainly true that the yield of the plant in question will vary in taste and form according to the soil in which it is planted, the fertilizer that is used and the climate, to say nothing of the possibility of grafts which may produce a fruit quite different from its predecessors.”

its features—the features it does not share with the others—and the qualities those features express, can replace any of the others: *E Pluribus Unum*. Thus, “Three Pears” (Plate 118), done around 1884, stands out in the array by its clear, sonorous color which, as it builds up the solidity of the volumes, delineates their shapes relatively sharply and patterns them with distinct patches of brush strokes that act as facets in their modelling—an interest and a manner of doing due undoubtedly to Renoir’s acquaintance, in the ’eighties, with Cézanne and his work. To the influence of Cézanne, too, can the play of contrasting axes—(*cf.*, *e.g.*, Plate 116)—and also the clarity of space throughout be traced. But never in Cézanne do we find the singing, vibrant radiance of color which is Renoir’s and Renoir’s alone.

“Strawberries and Almonds” (Plate 119), of the early 1900s, with all that it has in common with “Three Pears” of what we may succinctly call Renoiresqueness, differs from it in that here the play on volumes and deep space yields to a theme preponderantly of color *per se*—the reds of the strawberries in the center area, the green of the fresh almonds surrounding them and, in turn, being set off by the white areas making up the cloth.

With the canvas entitled “Figs and Candy Dish” (Plate 120), executed in the early nineteen hundreds, the shift in interest is obviously from one in color volumes as such to one in how color volumes can lend themselves to the constructing of patterns in which gently curved, fluid shapes are made to mesh.*

* *In passim*, it might be appropriate here, and possibly helpful too, to compare Renoir’s “Figs and Candy Dish” with the still life by Braque shown on Plate 121 entitled “Still Life with Knife.” The pattern of shapes, which in the Renoir is only a *part* of the picture entity, is in the Braque practically *all* of what the still life is. This is not to say that Braque tried for Renoir’s effect and fell short; obviously, he was not interested in what Renoir was interested in, but, rather, in the gently dramatic pattern made by the framework of objects. Braque’s work does, accordingly, convey less quantitatively than does Renoir’s. It is true, also, that Renoir, because of the flesh and blood of color and the texture of the volumes, loses the distinctness and directness of the pattern of the framework—again, the difference between wine and water. In this case, however, we might add that Braque loses more by losing the sorts of things Renoir provides than Renoir loses by losing what Braque gives.

The Braque-Renoir comparison illustrates also that repetition of what is

“Fruit on Cloth” (Plate 122) and “Fruit on Table” (Plate 123), both of approximately the same period (between 1910 and 1912), may seem to be but a duplication of each other. In fact, they are not; and, indeed, an altogether different picture idea governs the situation in each, and their respective compositions and execution differ materially: to wit, the main volumes in “Fruit on Cloth” and the pattern of the technique that builds them up are gentle and fluid, and the cloth slowly cascades down and across from left to right and is wedged in by contrasting color areas at the top and below; the corresponding units in “Fruit on Table,” on the other hand, are markedly robust in their buildup, their beat in three-dimensional space is forceful, and the planes of the table, forming a step formation that provides a solid platform on which the main volumes are set, are as positive in their identity, their direction and their location as are the individual pieces of fruit they support.*

In “Pomegranates” (Plate 124), of *c.* 1915–1917, we find the development of yet another idea, one of a dense and deep-toned atmospheric ambiance, with velvety color appearing to ooze from unit to unit, from volume to space and from space to volume—an effect that is reminiscent of some of the late work of Titian (*e.g.*, Plate 18). And Titian is brought to mind likewise by the color overflow in the last of this selected series of still lifes by Renoir—“Fruit and Candy Dish” (Plate 125), also of *c.* 1915–1917, but with an effect here, in contrast to that in “Pomegranates,” of delicately flickering, pearly flames.

With all the consistency of Renoir’s plastic features, his

little to begin with soon satiates: certainly, the more significant, the richer the contents of a unit, the greater number of repetitions it can stand before monotony sets in. And, while the repeated character of the shape in the Braque makes for an organized pattern, the patterns in the Renoir give him, Renoir, the chance, and he takes it, to play on a rich variety of contrasts of shapes, of color and so on. The similarity of shape connects the units and leads our eye on, and we are rewarded at each step with an intrinsically interesting, rich variation. In the Braque, the similarity reveals and shows up the relative paucity of ideas.

* Incidentally, the difference between these last two still lifes corresponds to quite a degree to that between Renoir’s gentle and fluid “Nude in Landscape” (Plate 16), of *c.* 1902, and his robust and dynamic “Bather [Gabrielle] Drying Herself” (Plate 17), of *c.* 1909.

growth did not take place without experimentations and improvisations outside the direct line of his interest and development, nor did it progress without plateaux and even temporary regressions and failures—all occurrences of a natural sort in any example of human development. In Renoir's case, not unlike that, occasionally, of individual paintings of his that have "holes" or that too strongly diverge from the main thought or direction, the Renoiresque substructure nonetheless imposes itself sufficiently affirmatively so that the main stream is found to be flowing on, and unity of personality, as of picture purpose, remains substantially unchallenged. That is to say, the "pure me" persists, in one or another fashion, in being there.*

What we have said of Renoir can be said also of Cézanne. Cézanne having, however, fewer strings to his bow, the oneness of his personality as it is revealed by the development of his career as an artist is limited to the recurring expression of a relatively few broad human qualities, usually related to the quality of power. And, while variety is effected most often by the nature of what is shown as being powerful—high-relief mass projecting from its slab in "Leda and the Swan" (Plate 88), of 1877–1882; vast expanse and depth of space in "Valley of the Arc (Mont Ste-Victoire seen from Bellevue)" (Plate 90), of 1888–1882; rising column of granite in "Woman [Mme Cézanne] with Green Hat" (Plate 64), of 1888; mountainlike blocks of color in "The Card Players" (Plate 89), of c. 1892; color *per se* and its glow in "Men Bathing" (Plate 117), of the late 1890s; angular stalagmites moving towards and away from each other in "Nudes in Landscape" (Plate 128), of 1906—the changes that take place along the line of his development are essentially a matter of the technical handling of his medium.

In Renoir, growth occurs in all aspects of his painting: the variety he brings into it resulted from a deepening of his insight, a refining of his sensitivity and a widening, a branching out, of his interests and scope. The diagram on Plate 102 schematizes the unified variety characteristically Renoir's.

* See also "*E Pluribus Unum*" in the Spring, 1976, issue of the JOURNAL, pp. 13–14.

Cézanne, in contrast, was a specialist: once his main goal was attained, and he attained it early (*e.g.*, "Bathers at Rest," Plate 86, of 1877), he settled down with it, exploring, working it out and working it out again as he struggled with and finally conquered the means of bringing it about in the most direct way of using color. At the end of his life, as, for example, in "Nudes in Landscape" (Plate 128), he says essentially what he said in 1877 in "Bathers at Rest," save that the "paintiness," the pasty paint, has gone and that a colorfulness and an inner glow have replaced it. The diagram on Plate 103 schematizes the type of unified variety that represents Cézanne's growth. To put it succinctly, then, variety in Renoir lies in the increase in richness of contents and in Cézanne in the mastering of technical control. As he moves on, Renoir says more, while Cézanne, as he develops, says his say technically more successfully.

Altogether different from the unified variety in personality in either Renoir's or Cézanne's development is Matisse's. Throughout his life, Matisse's quest as an artist-painter was directed towards the expressive decorativeness of the subjects experienced, and drama of color contents in high tonality is the keynote in the continuity, the basic oneness of character, to be found in the makeup or unfolding of his oeuvre.

Variety in Matisse is not supplied by any substantial enrichment of contents—as it is in Renoir—nor by increase in technical deftness—as it is in Cézanne. Both of these aspects remain in Matisse at a pretty constant level. Yet variety there is; indeed, it abounds, as we see when we examine canvas after canvas. And it is, in fact, a wonder that, within the relatively circumscribed range of his interests, Matisse was able to renew himself, to re-present his decorative themes in continuously new garb and with new contents of human and traditional qualities. He says the same thing, but each time in a varied manner, and the thing said is no longer the same.

The study of Matisse's development consists, in great part, in observing his constantly widening background, his constantly growing knowledge of a diversity of traditions which he used to make specific the experience of the moment

and its expressive decorativeness. In other words, as Matisse developed he acquired and stored up more and more material to act with as he re-acted to what of the environment acted on him and aroused his interest. With all this accumulation of "tools," however, no period, no painting of his, generally speaking, is necessarily richer in makeup or in elements adapted from the traditions than his preceding work. The variety—and the variety is great—of effects achieved within the overall unifying set of Matisse-characteristics is, instead, due to the fact that, contrary to, for instance, Renoir, Matisse greatly diversified the traditions he drew from and did not, as he progressed, use their cumulative effect to make the later work the richer. In "Blue Still Life" (Plate 93), of 1907, for example, Matisse helps himself abundantly to Cézanne's compositional contributions (*e.g.*, Plate 92), Gauguin's color notes and relationships (*e.g.*, Plate 12), the Orientals' tumbling down diagonal sweep (*e.g.*, Plate 27) and to transilluminated color and cloisonné pattern of stained glass (*e.g.*, Plate 65A). In "Interior with Goldfish" (Plate 21), of 1912, Velásquez' sheetlike space distortion (*e.g.*, Plate 20) and the angularity of Cubism take over. In "The Riffian" (Plate 22), of 1913, it is Manet's simplifications (*e.g.*, Plate 24) that he incorporates. In "Music Lesson" (Plate 25), done in 1916, Matisse adapts an upward-moving type of composition familiar in Japanese woodcut prints (*e.g.*, Plate 26). During the Nice period, as represented by "Nude near Window" (Plate 42), of 1920, Matisse borrows from Renoir's delicate color-pearliness (*e.g.*, Plate 144). "The Dance" (Plate 94), of 1933, shows evidence of Matisse's creative use of the frieze idea and the smooth, one-piece modelling of early Attic vase decorations (*e.g.*, Plate 30) and of the specific effects—single, flat color evenly filling a pattern of clean-cut areas—attending the technique of serigraphy and paper cut-outs. During the late 'forties, Matisse painted a series of pictures all of the same or a very similar subject, two of which are shown on Plates 28 and 29. Each one, neither richer nor technically more successful than the others, is still another, yet so very characteristic, Matisse, while the tradition of "*papiers collés*" and the effect, again, of serigraphy contribute much to the

identity of the paper cut-outs (*e.g.*, Plate 31) of his later years that are as typical of Matisse's individuality as are the paintings executed by him at an earlier time. The diagram on Plate 104 indicates the character of the unity and variety in Matisse's individuality as it is embodied in his development as an artist.

In his use of the traditions to diversify the nature of his expressive decorativeness, Matisse not only creatively adapted his sources to the needs of his interest, but kept the focus of this interest constant. The same cannot be said of the unity and variety that prevail in the work of Picasso, for whom any new material experienced in the traditions and in the world around him was like an impetus that sent him off, veering at a tangent, into a new direction, rather than activating his own previous ideas and causing them to take on new shades of meaning. The "rose" paintings (*e.g.*, Plates 33 and 96), of 1904–1906, with their frequent squatty figures or short-waisted, have little or nothing in common with the kind of subtle litheness illustrated in the preceding "blue" period (*e.g.*, Plate 32). The "African" paintings (*e.g.*, Plate 34) that followed detach themselves, too, in their bold angularity and distortions from the "rose" and "blue" pictures. The analytical Cubism (*e.g.*, Plate 35) that marks the next episode in Picasso's career, although deriving much of its character from the "African" phase, stands apart essentially as a compact patterning entity in shallow, invented space. And what but the signed name, perhaps, on the canvas connects Picasso's "Mme Picasso" (Plate 36), of 1915, with his cubistic works on one side and the Greek-influenced paintings (*e.g.*, Plate 97) that soon follow it or those same Greek-influenced pieces with the pictures immediately preceding and of the early 'twenties done in the style known as Synthetic Cubism (*e.g.*, Plate 37) or the large still lifes of the 1930s (*e.g.*, Plate 98), with their stained-glass pattern of heavy, dark line and vivid color, and their contemporaries, the "bones" compositions, and all and sundry that came later? As an ensemble, and, by definition, there is, of course, a unity, for similar occurrences—Picasso's radical shifts—recur; but, to be sure, it is a unity here of *non sequiturs*—What next, Picasso? What now?—albeit also of inventiveness.

Yet Picasso's development does not follow the vagaries of catch-as-catch-can of the fisherman's dragnet, cast here, there and everywhere to collect other artists' ideas, as, for example, André Derain's did, specifically in that he, Derain, tried to imitate them according to whichever way the wind was blowing at a particular time. With Picasso's weather-vane gyrations, it was at least he who blew the wind that made him make the turn. Unity in his case might perhaps be paralleled to that of the career of an imaginative inventor who one day creates a thing of tremendous import to mankind, a respirator, for instance, or a locomotive coupling, and the next a sipping straw that will not wilt in Coca-Cola and who, finally, his imagination having run dry and finding no more ways to raise the wind in a new direction, concentrates his activities on what amounts to but a re-packaging of his own earlier inventions—*déjà vues*—now devoid of life and reason. The diagram on Plate 105 then, is the schema for Picasso's career as an artist—a unified, continuing sequence of occurrences, however disparate they be, interspersed with repeated shifts in interest, up to the point at the end at which, with the downward path taken, the variety, the degree and nature of the change from previous achievements, is greater than what the work retains of commonality with that of the earlier periods.

Unity, consistency is also a feature of the development of, among many others, such creative men as Soutine and Raoul Dufy and also Utrillo and Pascin. Each of these—with differences, of course, in the nature of their respective expressions and with variations in the manner in which the unity is varied, in the ups and downs within the continuity—reached maturity early and remained at a high level of creativeness for a short (Soutine) or long (Dufy, Pascin, Utrillo) period of time, during which period the varied recurrence of their aesthetic features established unity in their individual identities as artist-painters. And in all four, too, but for different reasons and sooner in Soutine than in the other three, a break occurred of a degree and kind that fatally disrupted, brought to an end, at that point, the otherwise unified variety of their contributions, perhaps with a stop now and then at a plateau, but with an overall downward plunge nonetheless. At that juncture, Soutine, al-

though still at times retaining the drama of the silhouette, (*e.g.*, Plate 56) and the vigor of the technique (*e.g.*, Plate 41), lost the fire, the verve of the earlier work (*e.g.*, Plate 40), and gone are the richly-chorded color and the expressive vitality of its glow, the sensuous, crunchy unctuousness of thick-layered pigment and the ardor of the execution. The terms "emptied" and "mawkish" and the French words *mièvre* (*i.e.*, somewhat puerile, insipid, bland), and *étiolé* (*i.e.*, having weakened, lost flesh, become emaciated) come to mind with regard to most of Soutine's work done after the early 1920s compared to what he had produced before (*cf.*, *e.g.*, Plates 41, of 1934, and 56, of 1937, with Plate 40, of the early 1920s). Correspondingly, Dufy in his late years merely went through the motions of his earlier expressive patterning touches (*cf.*, *e.g.*, "Deauville Harbor," Plate 100, of 1931, and "Black Freighter," Plate 101, of 1952). Pascin went overboard in his color fluidity and became over-blurred, diffuse in outline and nebulous in definition of volumes (*cf.*, *e.g.*, "Girl in Armchair," Plate 43, of 1914, or "Girl Resting," Plate 44, of 1921, and "Mireille," Plate 45, of 1930). And Utrillo's color became but skin-deep and arid in contrast to its previous structural quality and chorded richness (*cf.*, *e.g.*, "Church in the Country," Plate 167, of *c.* 1916, and "*Le Moulin de la Galette*," Plate 168, of 1946, which, although not a late work, somewhat illustrates, in its relatively barren color, the direction later taken by the deterioration of Utrillo's painting). Here, again, the variety created by the kind and degree of change remains outside, unintegrated with, what displayed consistency, unity, before. The diagrams indicating the development of these artists' careers appear on Plates 106, 107, 108 and 109.

The point of our earlier comparative examination of the still lifes by Renoir is that the variations in each painting qualify and specify the nature of the artist's particular experience and expression of it, while not erasing the fundamental Renoiresque features that make all of them say, first of all, Renoir and, then, *this* Renoir.*

* A parallel to the above using an entirely different category of things may help to clarify our point: a beef steak is a piece of meat cut not from the leg of the animal nor from the neck, but from a fleshy part of the animal's carcass;

This principle of unity and variety in personality as revealed in expression can equally be applied to the study of a single painting by treating each main unit as if it were, so to speak, a picture in itself, or, at least, a "sub-picture," an entity, that is, with its own characteristics or variations on the overall theme of the total composition. Thus, what we saw of the variety within the unity of Renoir's still lifes can also be seen in the "sub-pictures" that make up a given painting, regardless of the fact that such "sub-pictures" are all of a time, while the still lifes represent a span of some thirty years.

Let us consider, for instance, each of the figures in Renoir's "Bathing Group" (Fold-out Plate 130), of 1916. Each figure is as much, as fully, a representative expression of Renoir as are the others, and they all clearly unify among themselves on that basis. But, as in the case of the still lifes, the recurrence of the features that make them kin (warmth, structural solidity, fluidity, curvaceous gracefulness, gentle positiveness, sparkle and glow, luminosity, etc., and, here, the fact of representing a figure in the outdoors) brings in, involves, new elements, new relationships, new qualities and meanings in each figure, thus imparting to it a character all its own, despite the undeniable membership it holds and retains in the group.

Beginning with the standing figure at the left (Detail Plate 67), we may note its simplicity and fluid grace and trace

in other words, it has a distinctive identity. This identity will vary, however, according to whether the slice of meat is taken from the tenderloin, the rump or the sirloin or the filet, or is a *châteaubriand*, a porterhouse, a pinbone or a minute steak or a *tournedos*; whether it is thick or thin, has been tenderized, marinated or cubed, is fried or grilled or broiled or barbecued; and it also may have been cooked *bleu*, rare, medium rare or well-done; and it may become steak *au poivre*, steak *sauce béarnaise*, Swiss steak, planked steak, chicken-fried steak, steak *jardinière*, steak topped with sour cream or parsley butter or *foie gras*; it may be smothered in onions or in chopped mushrooms; it may itself be chopped and be a hamburger or a Salisbury steak; or a steak *tartare*, with still many another variation at the hands of the inventive artist-chef as, for instance, served as strips of broiled filet on a bed of sautéed-then-lightly-creamed-and-cognac-ed *prosciutto*—a friend's delectable improvisation we had the lucky opportunity recently to relish. On each occasion, the steak offers a different appearance, a difference in texture, in flavor; but on all occasions it is still steak, meat cut from a fleshy part of the beef carcass. And, as such, like Renoir in the still lifes discussed earlier, it makes itself known and savored.

those qualities to the early, classic Greek tradition of sculpture as exemplified by the piece shown on Plate 66. On their way to reaching Renoir, however, the original Greek characteristics gathered something of the loose outline of the Venetians (*e.g.*, Plate 18), something of the voluptuous curves of Rubens (*e.g.*, Plate 77), something of the gentle delicacy of the French eighteenth-century painters and something of the high-key tonality and luminosity of the Impressionists. In addition, the Greek characteristics became translated into color, with intrinsic possibilities foreign to sculpture.

The central figure (Detail Plate 69) in "Bathing Group" harks back also to Greek statuary, but now to that generously proportioned type of figure represented on Plate 70. The Greek affinity is again strongly modified by the still greater amplitude of proportions given the figure by Renoir, by the warmth of the rosy-red complexion, by the accentuated activity of the swirling volumes that make it up and by the quasi-bouncing, though graceful, movement of the figure as a whole. Thus, while the first figure discussed is more Greek than Rubens, this one is more Rubens (*e.g.*, Plate 68) than Greek. And this figure is also what it is—which the figure at the left or any of the others is not—because of the particular part it plays in the total organization of the picture: the figure at the left seems to rise, columnlike, from the pedestal suggested by the hat at its feet, to project in high relief from the "slab" of green foliage behind it, to have its right arm move away to the left as the tree trunk at the extreme right of the composition moves away, counterbalancing it, to the right and to have its garment sweep along with the slant of the clouds. The central figure, in contrast, free-standing in its surrounding space, climbs up from lower left to upper right, with the fluid constituent volumes leaping one into another, counteracting in the direction of their activity the tumbling down of the volumes of foliage which the figure seems to wear and toss as if it were a long-feathered, American-Indian headdress. The figure at the left, moreover, is an integral part of the all-inclusive "basket" or "cradle" formation that sweeps down from that figure's head to its feet, across the foreground and up along the figure and tree at the extreme right—a formation that helps to contain the complex organization. The central figure, on the other hand, sup-

ported by the slant of the sweeping clouds above it, helps to carry the activity of the composition over from one half of the picture to the other, without which connective element the composition would fall apart into two discrete halves.

The figure shown at the extreme right of the picture (Detail Plate 71), as Renoiresque a figure as the others, suggests not the Greek tradition as its origin but, rather, Rubens' opulently fashioned proportions of volumes and the sensuousness of his color (*e.g.*, Plate 65B), as it had been modified by Delacroix, with his juicy, rich, patterning color strokes, particularly in evidence in his sketches (*e.g.*, Plate 84).

With the figure seated at the lower right (Detail Plate 73), the Greek influence is again perceptible, but here it is the Greek tradition represented by the small Tanagra mourning figures (*e.g.*, Plate 72). The composite volume of compact subsidiary volumes that constructs the Tanagra figures is not far in conception from the Renoir figure, but the idea is carried out by Renoir on a larger scale, and the daintiness of this particular type of Greek sculpture is replaced in Renoir by a Tintorettoesque forcefulness and drama (*e.g.*, Plate 74). In addition, the volumes of Renoir's figure are more distinct than those of the veiled Greek figures, and the use of color—color, that is, resulting from Renoir's sensitivity and imagination and from the spontaneity of his brush—imparts to this figure a feeling of abundant activity, specifically through the incorporation of a pattern of highlights reminiscent of Paolo Veronese's sheen of textiles (*e.g.*, Plate 75) as modified by the daintier character given it by the eighteenth-century French painters (*e.g.*, Plate 76) and through the active brush work that helps to embed the rich, glowing hues into the Venetian type of structuralization of the units.

As for the figure in "Bathing Group" that reclines across the foreground (Detail Plate 79), it, too, was born among the Greeks—a younger sister, as it were, to the Parques of the Parthenon (Plate 78)—yet is nevertheless Renoir's very own. Its connection with the Parques lies in the up-and-down, in-and-out heaving of its component volumes; but the massiveness, the weightiness, the bulk of the Greek figures and the majestic pulsation of their internal movement are replaced in the Renoir figure by a gentleness, a gracefulness, a waving motion of delicately structural volumes, a colorful-

ness, of course, and a pearly tonality that recalls the work of Boucher, of the eighteenth-century French tradition. But the eighteenth-century French flavor pervades the entire canvas, as does also that of the Venetian tradition and of the Impressionists—these three traditions, along with that of the Greeks, being played throughout the painting, with Renoir's personality topping them all.

The unity and variety of the personality of Renoir, as our discussion of his "Bathing Group" disclosed, corresponds to what we could observe when listening, from this standpoint, to a successful symphonic orchestration: one instrument, then another and another, in turn, soars above the rest, and each contributes what, by the very nature of the particular instrument and the part of the score it has been assigned to play, it alone can contribute. It plays in tune, however, with the other instruments and, at the proper time and in the required tempo, presents its own sounds, its own tonal qualities, which join with the particular sounds and qualities of the other instruments—hence the richness of the total organization of the symphony, as of the Renoir, and the wholeness, the integrated, unified ensemble of the symphony, as of the Renoir, by the overall theme, the common cause, which each instrument, as each color unit, in its own respective manner serves.

A vitally important facet of the above discussion and the examples cited is that the main point made is not at all that unity and identity are one and the same, but, rather, that unity is only a means by which identity may be attained. In the case of the painter Thomas Hart Benton (*e.g.*, Plates 46, 110 and 129), for example, there is no fault to find in the unity of his work in general or in individual paintings—indeed, the unity is all too present—nor is there to be found anything of aesthetic significance.* For that matter, to look at the other

* In Benton's "Figure and Boats" (Plate 129), for instance, the volumes unify on the basis of their reiteration, with little or no variety, of a spineless, amoeba-like shape, hollowly three-dimensional, flabby of texture, obvious in its superficial incorporation of traditional features and altogether devoid of sensuous appeal. There are, it is true, a variety of sources utilized—the Florentine (*e.g.*, Plate 47), as in the modelling; El Greco (*e.g.*, Plate 85), as in the compositional curvilinear activity—but these are features we see repeated again and again throughout the picture, as well as in other pictures by Benton (*e.g.*, Plates

side of the coin, even chaos has the unity of being all chaos, but is not for that either psychologically satisfying or aesthetically meaningful to us.

UNITY AND VARIETY AS MEANS

The criticism leveled at Benton's work may seem at first blush like a contradiction of what in an earlier essay we tried to establish—that when order, unity, prevails, we respond with satisfaction.* Now with Benton we more than imply that there is fault to find. The question to be answered, then, is, Can repetition at times be wrong? The truth is that, insofar as we are motivated by intelligent interest, we do not crave unity for unity's sake.

The satisfaction that unity provides, as we see when we stop to consider it, comes only in part from the fact that the existence of order, organization, unity, allows us to grasp the identity of a thing or situation. An equally significant function of unity is that it allows us to grasp, to experience, to express or achieve something worthwhile that could not be grasped, experienced, expressed or achieved as well, as easily or at all should order or unity not prevail. It was on this basis that the United Nations, for example, was founded,

46 and 110), reproduced, so to speak, by a rubber stamp worn threadbare with use. Defining one main unit in "Figure and Boats," for example, is a curved arc, softly rounded, made of light and dark, and we find another of the same in the adjacent unit—yes, a bit lighter—and another in the next unit—yes, a bit darker and with even the modification of the rectilinear against the curvilinear, *i.e.*, with a variety in a unity established by the repetition of essentials, but still a variety itself repeated with little variety left, for what we get from any unit at the start is little, is not so much Benton's as the shell of others, a superficial taking over of El Greco's or Leonardo's effects, and the shell, too, of volumes, while the linear sequence leads on and on and rubs in the shallowness of contents and the lack of imagination. So, too, with what is initially a drama of light and dark, it occurs once, and then it recurs again and again, with little or nothing added or changed, *ad infinitum*, *ad nauseam*—a stuck record. Unity there is, but meaning, aesthetic merit or identity of a positive sort, not a whit.

Returning to our earlier parallel to *cuisine*, we would, accordingly, say of Benton that he bakes a cake or a patty shell, fries chicken in batter or makes *crêpes Suzette* or pasta for *lasagna*, and the dough he kneads is each time the very same, the identical, dough, its ingredients stolen, not borrowed, from his neighbors. And Monotony, with its consort Dullness, reigns supreme!

* "E Pluribus Unum—Cont'd," in the Autumn, 1976, issue of the JOURNAL, pp. 5-6.

with its aim to solve problems that individual nations, each independently of the others, could not. Again, we put our handkerchiefs in one place and our gloves in another in our bureau drawers, all in an orderly fashion, *so that* we can find what we need when we need it. At house-cleaning time, we move furniture to the center of the room to facilitate our working on the area around the walls; and we cannot wait until we have put it all back in its original order, *so that* we can make use of the pieces, for they had lost their meaning from the individually serviceable point of view when we arranged them for cleaning.

We should note, however, that what might fail of satisfaction from the practical point of view may have meaning from the point of view of the artist, as demonstrated by Angelo Pinto's "Bathtub" (Plate 131) and his "Philadelphia Waterworks" (Plate 132).^{*} Both of these paintings present impossible situations in terms of daily living. What meaning has a water-filled bathtub in the open air? What has a musical instrument to do with waterworks buildings? At the same time, however, each—the bathtub, the musical instrument—unifies, variedly in each instance, with the rest of the setting by way of what is essential to the particular picture. While "Bathtub" tells a story about a dismantled and abandoned old house, it makes an expressive statement in a novel fashion by way of the organized construction of elements—color accents, clean-cut units in clear space and objects at odd angles to each other portioning it off and punctuating it. The blue of the water in the tub and the white of the tub itself are focal color notes in the foreground which, together with the red of the brick rubble beyond them, the blue of the sky and the white of the clouds and abetted by the many-chambered view at the right and the entre-chat of perspectives at the left and on the ground, set in motion and adjust a picturesque compositional space pattern and determine the orderliness of the all-encompassing spaciousness. In "Philadelphia Waterworks," it is a play on the broad curves of the clouds, arches, balustrade and windows in which the curves of the "cello" participate, a participation emphasized by the con-

^{*} These two pictures are reverse paintings on glass.

trasting rectilinear features of the bridge, buildings, etc. The dominant theme, however, is one of space—clear, unambiguous space—and the “cello,” apparently incongruous from the illustrative point of view, enacts its own eloquent part in the variations played throughout the picture on the element of space. Creating, as it does, a kind of clear “underpass” between itself and the wall against which it leans, the “cello” becomes part of a motif of “peeps of space”—the spaces between the posts of the balustrade; the spaces seen through the arches of the bridge; the space made by the semi-circular opening in the wall at the right; the space between the building at the right and the column at its left and between the shaded side of that building at the extreme right and the plane of the picture—all joining in the allover, diamond-cut crispness and clarity of the linear perspective and the crystal-clear spaciousness that separates as it unifies each of the large and small picture units and characterizes the entire composition. Incongruous as subject, then, the “cello” is most pertinent from the point of view of picture theme.

In other words, pleasurable and desirable as unity is in its own right, it is of value to us, in art as in life, as we have stressed in the course of these essays on Unity, as a *means* to a valuable end; and as an end in itself, it is likely to lead to a dead end—as in the case of Benton’s “Figure and Boats” (Plate 129), wherein we are given drama, but it is the same kind of drama all over, everywhere we look, and is presented everywhere, too, in the same manner.

Even when we deal with everyday objects, say, furniture, from a practical point of view, each of us is likely to use different things as we realize our individual intent to set up, for example, a dining room or a bedroom and to distribute, organize—*i.e.*, to unify in the sense that there recurs in each selected piece what each has that contributes to the overall concept of the setting—the pieces in reference to each other differently. That is to say, order, organization, unity, acquires an identity according to the identity of what *as a means* it helps to achieve. It has been said of Gothic art, for instance, that it represents “the greatest articulation within the framework of unity.” But, if we are to understand the meaning, the identity, of Gothic art, we need the answers to such questions as Unity of what? and, What qualities result?

Or, again, the colors on a given painter's palette may be laid out all in a row in a certain order which in itself is pleasing, hence possesses a measure of aesthetic quality. But the significance of the layout resides in the fact that that order serves that artist's purpose. Suppose the colors are not permanent pigments or are someone else's selection; they will not be a bit of help to the artist's needs at that time, which are thus sacrificed. After having painted a while and used his various gobs of pigment, the particular order the artist originally established becomes disturbed, and that, in turn, disturbs his desire for that orderly row or creates a need for an order that allows him to use his colors for what he is now after in his picture. Further, some day, because of what he seeks to do then, he will order the colors differently at the start and even begin with a different set of them. Renoir in the early '70s, when he painted "Henriot Family" (Plate 82), had black on his palette; at the time of his "Bathing Group" (Fold-out Plate 130), of 1916, he had large gobs of red and no black. Matisse included no black in his "Figure in Landscape" (Plate 139), of 1906; in his "Nude on Couch" (Plate 140), of 1928, on the other hand, he included black and even larger amounts of it in his murals (Plate 94), of 1933. In like fashion might we choose different material, as well as another order, when we set about establishing a dining room as opposed to a bedroom—four or six chairs and a large center table as opposed to, perhaps, two chairs, a bedstead, a bureau and so on.

The above illustrations are intended to re-emphasize the fact that unity is to be considered as a means, not just as an end. Students at art schools are often told that they should achieve unity in their work at all costs, that unity by way of rules of composition and such is *the* thing to strive for; but, unfortunately, the effort in that direction may well nullify any aesthetic idea that might have existed. Or they are told that sculpture should be "all of a piece"; but what if, from the standpoint of art, it is just a piece of bunk? Indeed, as far as art is concerned, at most exhibitions of paintings and sculpture there is no fault to find with the compositional oneness of effect in the individual pieces; but the nature, the art merit, of what is so well unified is another issue. The

questions, then, for the student to ponder in his work are, Unity of what? and, Unity for the sake of what? And he should attend as much to those aspects of his work as to unity as a means to them.*

In art, as in life, when unity is sought for its own sake, when repetition of what we have had is used merely for the sake of order, two things are bound to happen. One is that the individuality of what could be helped by unity is sacrificed at the altar of "order." For instance, I have a bed for my dog—a large, lidless, high-sided, wooden box with one long side cut out so that he can get in the bed without having to jump. At house-cleaning time, the woman who comes to help me invariably places the dog's bed so that the cut-out side is against the wall, obviously a more orderly arrangement—four whole sides—but also one that causes the bed to lose its practicality. Similarly, if a wall in the Foundation were hung exclusively with works by Benton, perish the thought, there would certainly be a greater sense of unity than there is in any of the present groupings (*e.g.*, Plate 149) and as definitely less worthwhile an ensemble from the point of view of art. Visitors to the Foundation have asked why old and modern masters are frequently hung together on the same wall. The reason for which the paintings are not segregated according to tradition or artist is that the identity of each can thus be set off by the others; at the same time, among the paintings in each arrangement is there enough basic kinship in terms of aesthetic qualities for them to give the wall a distinctive, unified character.†

* In regard to consistency at all costs, the following may be appropriate to relate. In our book "The Art of Renoir" and in essays that have appeared in the JOURNAL, we referred to a painting as "Nude, Green Background." This title was supposed to describe the subject, but it also somewhat misleads, since it could easily be taken to indicate that the background is a plain area of green, which it is far from being. Having become aware of this possible misunderstanding, we now refer to the picture as "Nude in Landscape" (Plate 16). By doing this we are, of course, inconsistent with ourselves. Caspar Milquetoast and Aunt Tabitha, needless to say, would never do that! And never in their case would a possibly misleading statement be corrected.

† Each wall-display of paintings, frames and objects at the Foundation has a distinctive character, an organically unified variety by the nature of the displayed items and the relationships they assume in the particular organization. That is to say, each wall-panel is, from the point of view of the essentials of

The second infallible result from repetition merely for the sake of unity is that nothing specific besides the repetition has a chance to be perceived. Indeed, repetition alone prolonged beyond a certain point, be it of the most interesting thing in the world, dulls our senses and, by that, precludes perception of further meaning. If, for instance, we had two of a given Cézanne, each balancing the other on a wall (see Plate 134), we could have a more complete sense of unity than we have when we balance a Cézanne with a Monet (see Plate 133) or with another, different, Cézanne. But the paintings would not for that be twice as expressive. As a matter of fact, each would lose something of the interest it has when set off by the variety of, say, a Monet or a different Cézanne that stresses its identity and newness of idea. Or, with a pair of machine-made hinges (Plate 48), not far from the repetitious units in Benton, we get the unity of their pattern but perceive little of what each is. In contrast to these is the pair of wrought-iron hinges shown on Plate 51, which likewise offer a unity of dual partnership, but also a modicum of variety in size, shape and surface pattern. It is still true, however, that we have some difficulty in seeing the identity of each; we see one; we recognize it in the other, with which we classify it by its having almost everything repeated; and we tend to dismiss it, although, on account of the irregularities due to its having been hand-forged, less readily than we do the machine-made hinges. Yet more easily perceived is the identity of each of the

its makeup, a "picture" in its own right (see, for example, Plates 133, 149 and 154, and page 60 ftn of this issue of the JOURNAL). For the fact is that Dr. Barnes, with thought and care and with a perceptive aesthetic flair, selected and organized the paintings and objects in a manner not unlike that of an artist when, on his canvas, he assembles his selected colors, shapes, etc., in specific ways for *his* specific picture idea. Thus, just as the aesthetic quality of each object was important to Dr. Barnes, so, too, was their arrangement, and he continually, literally day in and day out, attended to—altered, reorganized—the overall meaning, character, the pictorial effect of each one of *his* wall "pictures," an entity as much conceived, designed, worked out and established on the basis of broad human qualities of aesthetic merit as any work of art necessarily is. This feature—the particular aesthetic impact of a given wall—is, needless to say, as integral an aspect of the Foundation's collection as are its individual components, for each wall-display has more than one lesson to teach.

two Swiss escutcheons illustrated on Plate 49, in which we find a repetition of essentials—shape, size, surface, texture, type of pattern—and the added interest of the variety each escutcheon rings upon the theme.

One of the simplest instances of repetition that dulls our sense of perception and robs us of the faculty of taking cognizance of the constituents that make it up is that of the posts of a fence; we see the fence but not the individual posts. In the folds of the background drapery in Renoir's "The Cup of Chocolate" (Plate 141), on the other hand, we see both the "fence"—the drapery—and the individual "posts"—each one of the folds—for variety comes in, by way of sizes, directions and spacing, sufficiently to enliven the pattern and to catch our attention. The same difference occurs between the pattern of a heat-register grille (Plate 138)—a pattern of exactly repeated squares—and the pattern of the background squares in Matisse's "Nude on Couch" (Plate 140).*

This repetition of the same thing—the posts of the fence, the square shape of the components of the heat-register grille—at the same regular intervals is what is called rhythm.

RHYTHM†

When in an earlier writing we discussed the fact that repetition makes for continuity, for unity (the seasons, heartbeats, sunrises, etc.)‡, we were actually talking about, although not using the term, what constitutes and is rhythm. At that time, we made a distinction, which we now wish to emphasize, between repetition pure and simple—mere rhythm—and repetition of an aesthetic nature—*aesthetic rhythm*. In our present study, we shall add greater precision to the meaning of the concept of rhythm

* For a discussion of the background squares in "Nude on Couch," see "*E Pluribus Unum*—Cont'd: Part III," in the Spring, 1977, issue of the JOURNAL, pp. 12–15.

† The reader is referred to the article "What's in a Frame?" (appearing on pages 48–64 in this issue of the JOURNAL) as an adjunct to the following discussion.

‡ "*E Pluribus Unum*—Cont'd," in the Autumn, 1976, issue of the JOURNAL, pp. 6–8.

and its application to things and situations of life and to things and situations of art and also shall consider its place in reference to the related factor of pattern.

First, let us dispell a confusion that at times exists and threatens to be perpetuated in the defining of rhythm and of pattern. Often these two factors are taken to be one and the same thing, which they are not. Or else, the term rhythm is applied to the recurrence of not more than one element and pattern to the recurrence of multiple units—again, an inaccurate notion. Correctly, rhythm refers to a recurrence *per se*; that is, it identifies the *taking place* of an activity, a process, an action conducive to an end. And pattern designates the *result* of that activity, *i.e.*, the decorative configuration or arrangement (not arranging) of the rhythmic recurrence of elements. In short, rhythm *happens*, takes place; pattern *is*—a difference as of that between the turning of a windmill and the flour it grinds or produces or of that between the beating of an egg-white and a meringue or of that between the act of writing and the words thus set down.

As for the idea that rhythm should be applied only to the recurrence of a single element, it is self-evident that rhythm cannot exist or be conceived of if it is to involve but one element. Some other and therefore additional element must be there to isolate the components of the primary rhythm, be it just an interval of space, as in the rhythm of the posts of a fence, or intervals of time, as in the rhythmic ticking of a clock. And do not the posts make up a pattern—monotonous, to be sure, yet a pattern nonetheless? And do not their rhythmic intervals make up a pattern too? And does not the ticking of the clock make up a pattern of sounds spreading in time? And do not their rhythmic intervals spread likewise a pattern in time?

Clearly, then, rhythm may be similar in a set of different situations in which the patterns produced are not at all alike, for pattern, being the product of a rhythmic distribution of elements, perforce depends for its identity, its nature and significance not only on the nature and significance of the rhythmic action itself, but also on the identity, the nature and significance of the matter involved in that action:

a similar grinding action may produce hamburger or coffee for brewing as well as flour. That is to say, one, obviously, is not the other.

As we have thus far developed it, our description of rhythm conforms, we might say, to a dictionary type of definition and accounts for what we may term plain rhythm, *i.e.*, rhythm that does not necessarily arouse an aesthetic response. Actually, this sort of repetition—plain, pure rhythm, mere repetition of what has already occurred—as we observed with Benton and the machine-made hinges and fence posts, is more likely, at least when carried beyond a certain number of recurrences, to dull our sense of perception and to rob us of the faculty of taking cognizance of the constituents that make it up. A case in point is the already-mentioned “Figure and Boats” (Plate 129) by Benton: its rhythms, superficial and going on and on, with the variations themselves—the rectilinear and the curvilinear elements—unvaried, quickly satiate; they are, indeed, as effective a soporific as counting sheep is and safer than swallowing a dose of sleeping potion.

The classic instance of repetition that acts as an opiate is the ticking of a clock. With a new clock, we hear it and are disturbed by it, *i.e.*, by what we have not heard before in the room we have placed it in; it is a novelty, uninteresting in itself and therefore annoying. But gradually we grow to be no longer disturbed, no longer to mind it. As a matter of fact, we cease to hear it or even its hourly chimes. The recurrence is of the same sound at the same intervals, and it brings us nothing new: our sense of hearing registers it; but *we* pay no attention to what that sense reports.

Contrary to the dulling effect of plain rhythm, aesthetic rhythm excites. When aesthetic in its makeup, rhythm keeps alert the viewer’s or listener’s mind and interest, brings in variety with repetition, as we shall see about Renoir’s “Bathing Group” in contrast to Benton’s “Figure and Boats”; it is, in other words, of a sort that enlivens without destroying the unifying continuity among the recurring elements. If the clock, in the midst of its rhythmic tick-tock, were to say tick-tock, pooh-pooh, tick-tock, tut-tut, tick-

tock, cheerio and so on, we would sit up and pay heed, just as, when it stops, we hear it.*

An instance of similarity of rhythmic activity and dissimilarity of pattern is provided in a comparison of the two paintings just mentioned—Renoir's "Bathing Group" (Fold-out Plate 130) and Benton's "Figure and Boats" (Plate 129). In both there is a general rhythmic framework consisting of a garlandlike sequence of curvilinear volumes following each other in basket formation from the upper left, down and across the foreground and continuing upward at the right, with the opening of space at the center topped by a distant unit that, hyphenlike, helps to complete the total enclosure. What happens within each framework and the nature and significance of the resulting pattern are, however, another story. The repeated units in the Benton are meager in contents, lacking in substance and sensuousness, basically all the same, so that the pattern made by their reiteration gives the effect of a mere monotonous going-on. The elements that embody the rhythm in the Renoir, on the other hand, as we noted earlier, are full of meanings of solidity, luminosity, glowing color chords, fluidity, etc., each figure being a novel blend of characteristics the essentials of which recur, but with also the occurrence of something unique to it. And the pattern created, here qualified by a variety within the unity, is one of extraordinary richness and aesthetic interest. In short, contrived, synthetic is the rhythm in Benton; aesthetic is it in Renoir.

The rhythm, the recurrence, of the main units in "Bathing Group" bears a resemblance also to the rhythm, the recurrence, of the main units in Cézanne's "Nudes in Landscape" (Plate 128)—as we have demonstrated in the diagrams shown on Plates 126 and 127—despite the horizontal, friezelike for-

* This phenomenon is exemplified by the old story of the event at the lighthouse, which runs as follows. An elderly couple was in charge of a cannon to be fired every hour on the hour at the lighthouse to warn the boats of their distance from the shore. So as not to be disturbed during the night, the couple finally rigged up a mechanism by which the cannon would go off automatically, allowing them to sleep through. One night, the mechanism failed to work, and the cannon did not go off. Both the man and the woman woke up with a start and exclaimed simultaneously, "What was that?"

mat of the Cézanne that differentiates its compositional theme from that of the Renoir and modifies the compositional effect of the rhythmic activity: in both paintings, an upright pyramid, the apex of which pulls to the side of the canvas, stands at the right and the left of the framework, forming a wide, V-shape opening between them; in addition, in each work the rhythmic sequence of volumes from top right, downward and across the foreground and upward at the left, forms a basket enclosure, with, too, the occurrence of a small, upright pyramid in the distant center, a slashing slant in the sky area and a levelling off at the top in the lining up of the laterally distributed principal units. Again, however, with all the similarity of tempo, so to speak, *in the manner* in which the units occur, there is yet a world of difference in the nature of *what* occurs at that tempo—warmth, gentleness, gracefulness, fluidity, a let-go legato in the Renoir; rigidity, hardness, power, an abrupt staccato in the Cézanne.

Our point may be exemplified further by a comparison of Matisse's "The Riffian" (Plate 22) and Aristodemos Kaldis' "Absorbing Art" (Plate 23) with regard to the meaning brought about in each of their unifications. To an untrained eye or to the spectator who looks no further than from his narrow corner and sees no further than *le bout de son nez* (the tip of his nose), *i.e.*, who sees only the superficial aspects of works of art, both paintings might well be taken to have a similar theme and a similar kind of unity and of composition—an all-inclusive pattern of vividly contrasted, broad areas of high-key color. In reality, while the rhythmic unification of their individual themes may share these traits, the identity of each composition, of each entity, differs radically from that of the other. In the Matisse, the setting, a few planes that slice the shallow space enclosure in a manner not unlike that of the flats of a stage set, functions as a "projecter" to the placid figure. In the Kaldis, the parts played by figure and setting are reversed, their relationships being such that the figure acts as a *repoussoir* with reference to the setting, and the setting, from this initial push-back, keeps on receding—an effect, in principle and in a greatly simplified manner, reminiscent of the *enfilade* of rooms in depth characteristic of seventeenth-century Dutch

interior scenes.* The Kaldis figure, moreover, pulls dramatically to the right, as if to clear the view to the background doorways and to lead us to see the small figure and window focussed in the distant room.

By the same token, in the case of two pieces of rhyming verse or two musical compositions, we can have a similar scanning tempo or rhythm in which the nature of what occurs, as it recurs along that tempo of beats, is vastly different—as, for example, the “hill-billy” song “Keep on the Sunny Side” and the aria “*Voi che Sapete*” from Mozart’s “The Marriage of Figaro,” both of which are in the same tempo; and the two following sets of verses, which possess the same general rhythmic scheme:

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
“ ’T is some visiter,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

. . . .

“ . . . tell me truly, I implore—
Is there—is there balm in Gilead?— tell me— tell me, I implore!”
Quoth the Raven “Nevermore.”

and

Once upon a Monday dreary, washing, rubbing, weak and weary
Tubful after tubful of dirtied clothes.
While I labored, nearly done for, suddenly there came a knocking,
As of someone gently knocking, knocking on my laundry door.
“ ’T is my neighbor,” so I thought then, “knocking on my laundry door.”
’Twas my neighbor, nothing more.

. . . .

. . . “tell me neighbor, tell me pray, how to avoid this tell-tale gray,
And to wash clean these dirty duds?”
Quoth my neighbor, “Supersuds.”

* A measure of reciprocal influence between “projecter” and *repoussoir* is to be noted in each of these two compositions: the figure in “The Riffian,” “projected” as it is by its setting, acts somewhat also as a *repoussoir* with regard to it; and the figure in the Kaldis, a direct *repoussoir* with respect to its setting, is, by the latter, somewhat also “projected.” Nonetheless, the differences indicated in the text above are insistent and unequivocally persist.

For notes on “projecter,” “*repoussoir*” and the “Dutch *enfilade*” type of space composition, we refer the reader to “*E Pluribus Unum*” in the Spring, 1976, issue of the JOURNAL, pp. 22–26 ftn.

In short, while rhythm has its importance—from its rôle in the daily repeated but varied sunrise to the unified variety of a work of art—the nature of *what* is unified and varied matters equally as much, for *what* plays as much a part as *how* in determining or establishing the significance of a particular rhythm—that it is the sun and not a yellow balloon rising each morning; that it is a rich, solid color volume which recurs, as in Renoir, and not, as in Benton, an empty, flabby, amoebalike shape; that it is a weighty color volume that defines the tempo of the composition in Cézanne, a dramatically vivid color area that does so in Matisse; and that it is a focus in the foreground that the rhythm works for in Matisse's "The Riffian" and, in Kaldis' "Absorbing Art," a focus in the distance.

To show further that *what* is repeated is as important as *how* it is repeated, let us look at a few pictures in which the contents of the established rhythms fail to carry sufficient expressive meaning for a satisfying aesthetic statement.

In a general way, the space composition in Emile Bernard's "Portrait of a Man" (Plate 54) makes an aesthetically valid point—one of compactly-set volumes at unexpected angles to each other.* However, the rhythm established among the various areas of blue that pervade the canvas fails to take into consideration, does not involve, the fundamental character of the picture's "plot"—the particular kind of space composition it is: the area of blue below and to the right of the man's ear, for instance, comes forward from where the space theme requires it to be, levels up with the man's head and remains but a piece of blue paint, neither here nor there in the overall space organization, and constitutes a break, a hole in the picture fabric, irreconcilable with the other units on the canvas, despite the fact that it fits in with the pervasive rhythmic play of blues. It is a word uttered in the "right" tone of voice, the meaning of which is "wrong," nonsensical in terms of the context of its usage.

* Two serious defects—the fact that the picturesque composition, including the twist of the man's head, is not Bernard's but Chardin's (*e.g.*, Plate 55) and that the various blues that cover practically the entire area of the picture are too close in their hues to those found in the work of Cézanne—diminish the merit of this canvas from the point of view of its creativeness.

And so, too, of the rhythmic sequence of other of the various blues in the Bernard, resorted to for an achievement of unity in the spirit, as it were, of "*vogue la galère*"—let the galley sail; she will do as it is in her to do, come what may. Or, with the Bernard, let every area be a shade of blue; unity will then be bound to be! Yet, the galley comes a-cropper.

What we have observed of the Bernard can be said also of van Gogh's "Thatches in the Sunshine (Reminiscence of the North)" (Plate 52). Here, although a measure of unity is imposed by the twisted shape of the area that makes up the red roof of the cottage in the foreground, the lack of variations in the color of the brush strokes creates a break in the organic unity of the picture, and the roof is a hole. More often, however, van Gogh overplays the rhythmic pattern of the technique for an effect of unity, and, because of the obviousness and superficiality of the means employed, unity is less organic: in his "Nude" (Plate 112), for example, while the brush work builds, it also striates in an obvious way, as we may see if we compare it with the technique in Cézanne's "Leda and the Swan" (Plate 88), where every stroke, perceptible as it is as such, functions as a stone in a solid construction. Although not quite so in this van Gogh, often in his work the technique tends to be not a means, but an end in itself.

In "Sunny Landscape" (Plate 53) by Webster, an American painter active in the early 1900s, the rhythmically unifying pattern of the technique, besides being appropriated from van Gogh rather than being the painter's own, is monotonous: it "tick-tocks" on the surface, though it manages a "cheerio"—the few brush strokes in the foliage at the top right, that are Manet's rather than van Gogh's. As in the case of Benton and many of the so-called non-objective painters, the pattern manufacturers, there is in the Webster little to start with, and the repetition does not redeem, but emphasizes, the emptiness: the pattern of the technique is forced on the color like a straitjacket. Against this, we might cite the technique in Renoir's "Grape Gatherers" (Plate 113), in which the pattern of the brush strokes is pronounced, but is merged with the color in the volumes which it builds, and its movement becomes part of the theme. The

bringing about of unity is only one of the actions of the technique with and on the color volumes.

As was implied in our comparison of Renoir's "Bathing Group" to Benton's "Figure and Boats," the richer the unit, the greater the number of repetitions it can stand—provided, we now add, advantage is taken of the richness of the unit for the richness of effects by variations within the unity of the whole.* The over-accentuated pattern of technique in, for instance, Webster's "Sunny Landscape" (Plate 53) and the pattern in the Benton may appeal to the senses: there is an ease in taking in what is so empty. And many people looking at such works get intoxicated on a sensuous jag, while their minds go comfortably to sleep. Indeed, pictures of this sort cater to people who take to picture-gazing, an occupation yielding an effect similar to that of crystal-gazing or of imbibing crude, raw gin. The result is the same; it—the picture, the crystal ball, the alcohol—takes possession of the person's senses, rather than the person taking possession of the object or substance through an intelligent response with both senses and mind that leads to the satisfaction that comes from a genuine experience and understanding.

ELEMENT OF SURPRISE

Another example of pronounced rhythm of the pattern of the technique used as a means to something beyond itself is provided by Cézanne's "Red Earth" (Plate 115). Here the perceptibility of the pattern of the brush strokes is very similar throughout, but the strokes appear to slant in the sky, are vertical in the central band and horizontal in the foreground, with each pattern carrying out its part of the essential theme of space recession—the receding planes in the sky, the ins and outs in the middle band and the perspective in the foreground. Then we meet with accentuated notes, such as in the cypress and the red roof right of center, which are relatively sudden changes in the color tones and definition of shape: the rest does not lead us to expect quite these notes. Does this area of variety constitute a break in the painting? Is the red roof isolated from the theme? Our answer is, no. True, there

* See also pp. 7–8 ftm of this issue of the JOURNAL.

is a greater degree of novelty here than in the other variations of the painting. But it comes as, or is, a surprise, a positive contribution rather than a hole; the theme itself gains from it, for it serves as a focal point in the space recession.*

This element of surprise is important to Cézanne's "Red Earth," as the surprise element in general is important in life and in art. It refreshes our perception a bit more than less emphatic variety does, helps it to focus anew and re-activates our interest. On our birthday, because we generally expect a gift from a friend, we are not surprised when we get it; if, however, when we open the box, we find something we did not quite expect, we feel an extra thrill. For it is in the nature of surprises that we welcome them—so long, that is, as they do not disrupt the thread of continuity in thoughts, feelings and activities, *i.e.*, so long as they do not necessitate radical re-orientation on our part.

Or, to put it more bluntly, we welcome surprises, but we do not welcome shocks. The outbreak of war at Pearl Harbor in December, 1941, was a shock in part because nothing up to it prepared us for anything like it. But even when the unpredictable provides pleasant matter, if we are totally unprepared for it and it disrupts us and requires re-organization on our part to accommodate it, it is a shock. The red patch in "Thatches in the Sunshine (Reminiscence of the North)" (Plate 52), by van Gogh, is not unpleasant in itself, yet it is a shock. Even a million dollars dropped in our lap would be a shock, as indicated by such newspaper headlines as, "Awarded \$40,000 by Jury, He Faints" and "Acquittal Verdict Fells Defendant" and "Collapsed When the Jury Returned the Acquittal Verdict." In the case of "Red Earth," in contrast, the red roof, the cypress, as unexpected as they are in their accentuated color, tone and shape, not only do not interrupt the rhythm, the flow, of the landscape, but, by their definiteness punctuating it, reinforce the subtlety of that rhythm, as they also make us pause as we look—an effect not unlike that of commas and

* For an analysis of the principles governing the element of surprise from a somewhat different perspective, see the discussion of "coasters" and "pats of butter" in the Spring, 1975, issue of the JOURNAL, pp. 14-16 and 16-17 ftn.

semi-colons in the running sequence of words in a sentence—and permit our eye to follow more leisurely the rhythmic pace of the picture's components. Moreover, rather than distracting us from the activity around them, they refer us to, point at, other less positive punctuations, such as the mound left of center in the foreground and the area of foliage—this latter another surprise—at the right edge of the canvas. In their relationship to the mound and the foliage at the right, the red roof and the cypress help to set the entire middle landscape into three-dimensional space,* at the same time that, together with the mound, they establish a pull to the right and to the left and thus transform what would otherwise be a continuous, uncontained, panoramic slice of landscape into a space composition held in, contained, and dynamically active within its rhythmic flow. Here, again, the surprise element substantially reinforces, as it modifies, the expressiveness of the picture.

In Cézanne's "Bathers at Rest" (Plate 86), there is an element of surprise—the triangle of light in the middle foreground at the left—that, to most of those who do not understand its function, comes as a shock. In actuality, however, this triangle serves a positive and essential rôle in the composition: if we cover it (*e.g.*, Plate 87), our eye is irresistibly attracted to and captured by the strong focus of light in the big cloud at the upper right of the canvas, and the rest of the painting, for all practical purposes, goes by the wayside. The foreground light, forceful and dramatic as it is in shape and color, brings the eye down from the cloud and into the composition as a whole.

Surprise is perhaps in the category of things that a situation leads us to hope for rather than to expect. Although we cannot foresee or know just what that might be, surprise is of a sort that not only allows the embodying component to take its place in the format, but assigns by relationship, by teamwork with the rest, a specific character and function to the other constituents, as well as to the theme itself; it makes

* This is not unlike the action in Cézanne's "Peaches and Pears" (Plate 99) of the foreground knob of the drawer, the dark "highlight" on one of the peaches and the "doodad" in the background at the right in reference to the setting in space of the entire still life.

the other units be and say what they could not be and say without the element of surprise. This may be illustrated again by Renoir's "Guernsey" (Plate 142) and his "Luncheon" (Plate 83), wherein the respective elements of surprise, units not announced anywhere as such, hence unexpected, are essential to the unity of the canvases. Without the crisp red of the ribbon on the white dress of the girl at the right in "Guernsey" and without the white handkerchief sticking out of the man's pocket in "Luncheon," an entire area or section in each composition—the right half in the former, the man's body in the latter—would be foreign to the other areas. Each time the unit that functions as the element of surprise is needed, for it supplies what the picture requires, what we want, yet what we did not quite expect—a bit more than we bargained for.

Correspondingly in Renoir's "Nude, Back View" (Plate 19) does the spot of light in the distance at the left make our eye explore the landscape setting instead of dwelling only on the massive foreground figure. That eloquent spot of light, here an ingenious adaptation of Claude's distant focussing of light, echoes in the background the strongly, but not too strongly, lighted cloth—another element of surprise—below the figure's elbow and with it contributes, over and above the back-and-forth pull of tensions, a set of focussing points in the three-dimensionality of the entire presentation. Yet another version of the surprise element is to be found in Renoir's "Farmhouse" (Plate 91). Here, there is variety of color and light all around the canvas, more or less as we are led to expect it, and then there is the focus of light in the doorjamb which sets off sharply the wiry tree trunk, turning that unit of doorjamb-tree into a note of surprise that peeps up as it specifies the identity of the landscape.

Against the subtle and highly productive use of the element of surprise illustrated in the preceding examples, the patch of light in the landscape area left of the figure's head in Renoir's "Nude in Landscape" (Plate 16), successful to a point in that it leads our eye back from the figure to the setting—both otherwise undisturbed in their cool color flow—is, in relation to its context, over-lighted in two or three of its brush strokes, which, as a result, fail to stay in the space of

the background, but pin our perception down and arrest it there and then. Their effort obviously goes beyond the call of duty, beyond, that is, what the picture calls for or requires, and, in a hypercritical view, we would say that they verge on being a break, a shock rather than an unexpected but gratifying surprise.

From the above observations, one conclusion that is to be drawn is that, for all the unambiguous positiveness the element of surprise needs in order to function as such, it remains, nonetheless, modest, whereas the element of shock is bold and aggressive and thinks only of itself; it fails to take into consideration and to cooperate with the needs of the other factors or elements in the company of which it finds itself. More flagrant an example of this than is the spot of light we criticized in "Nude in Landscape" is the blue streamer at the left of the girl's face in Renoir's early portrait "Lise" (Plate 7). From the standpoint of the picture's subject, no fault is to be found with the blue streamer; it completes the set of facts given us of the situation depicted: the blue ribbon, seen at the back of the hat's crown, extended to the front at one side—perfectly acceptable, except that, rather than saying streamer or ribbon, as the blue pigment at the crown subtly says, the blue in the foreground unit does not go beyond being merely blue paint and, by so being, fits in not at all with any other part of the painting from the standpoint of texture, from the standpoint of location in space or, for that matter, from any picture standpoint. And, to add insult to injury, it also pulls the viewer's attention to itself at the expense of the rest of the canvas.*

The wall of paintings organized around Cézanne's "Man and Skull" (Plate 149) is made up of a group of surprises. It includes modern paintings, works by old masters, early and

* If we chose to be more generous in our criticism of the blue streamer, we might say that it functions to a degree as a relieving surprise factor in the relatively subdued color ensemble. Still, what it accomplishes there does not, unfortunately, compensate for or redeem the unavoidable shock of its impact. It could well be, however, and the technical state of the blue streamer readily suggests it, that Renoir abandoned this portrait of Lise before carrying it to completion.

late canvases by the same man, oval-shaped pictures and rectangular ones. To many people this combination is, as we indicated earlier, a shock; not looking at the paintings on the basis of the intent of their arrangement, they see the old ones and the modern ones merely as "period pieces," hence are incapable of seeing the hanging as a display of works of art at a certain level of aesthetic quality achieved. In fact, the variety among them is held, is unified, initially by the shapes of the canvases, their balance, their symmetry, the pyramidal formation of their organization. But these factors are not essential to the substance of the "plot," the intent of the wall. The paintings unify also organically, *i.e.*, by the general character of the aesthetic significance each represents—a point of commonality that we could improve upon by substituting an oval-shaped canvas of Tintoretto's, if we had one, for the oval van Gogh. At the same time, each painting, with its own individuality, provides a note of surprise in the context by its particular expressive qualities.

To make our point more explicitly, let us for a moment tamper with the arrangement on the wall. If we were to remove Corot's "Italian Landscape" (Plate 150), which hangs at the upper right, the now empty area no longer provides a surprise, but a shock: we may not particularly have noticed the Corot before, but now we see, we react to, its absence, just as when the clock stops we "hear" it; in terms of our need for aesthetic unity, we feel that a Corot should be in that spot. Well, then, let us try a photograph of the Corot there (Plate 151)—and still we experience a sense of shock, for the photograph does not hold enough of what is essential to the rest of the wall, which is something that we have the right more or less to expect of it. Similarly in Renoir's "Girl in Landscape" (Plate 114), everywhere on the canvas the greatly varied, small color units glow internally and sparkle out like precious gems, save for one area, where, so to speak, someone has taken a picture off the wall and replaced it with a photograph of it: the big, dark, vertical fold in the skirt, failing to glow and to sparkle, is a shock, a hole in the color web.

For the wall from which we have removed the Corot, it is still a painting we want, not a photograph. So, now we shall

hang another canvas—Matisse's "Nude on Couch" (Plate 140)—where the Corot originally was (Plate 152)—and . . . it is war! Nothing leads us to expect *this*: the Matisse obliterates from our vision the existence of the paintings nearby. We get a shock. Even if we happened to prefer this Matisse as a picture to the Cézannes and the Renoirs it eclipses by its presence, its placement in this context would affect us like the million dollars dropped in our lap. It works against what the rest of the paintings, their organization, tries for, and it violates the essential nature of the display. The Matisse shrieks out, murders everything around.

The substitution of Matisse's "Nude on Couch" for Corot's "Italian Landscape" on the wall illustrates two points. First, when we are unable to reconcile the basic nature of a contrasting element with the basic nature of the overall situation in which that element is a constituent, the contrast goes beyond surprise to discrepancy and shock. And secondly, the disruption of unity that occurs in spite of the recurrence of certain features—such as, in the Matisse-for-Corot substitution, the features of shape, size and location—shows, again, that the requirements of organic unity are not fulfilled by resorting to a mechanical device, a *deus ex machina*, whether it be the device of the repetition of format and placement, of a pervasive color (*e.g.*, the blue of Bernard), of a pattern of brush strokes (*e.g.*, the brush work pattern of Webster) or, to cite an instance from another medium, the device in ordinary French detective stories of introducing suddenly on the scene, when the plot has become so mixed up that the author is unable to unravel it, an "uncle from America" who solves everything.

Any one factor relied upon by itself to pull the trick of unity—subject alone, pattern alone, color alone, technique alone—remains a trick and does no more towards bringing organic unity to its context than does a fence enclosure to two fighting dogs or does a bureau drawer to an ill-assorted medley of contents or does a straitjacket to a deranged person; the dogs still fight within the fence, the contents of the drawer are still a hodge-podge, and the patient in the straitjacket is still incoherent and deranged. True, these measures may *help* in establishing peace, order, unity, balance:

the shape and size of the Corot painting on the wall discussed above help the picture to unify with the rest. Yet, when we replace the painting with a Matisse of approximately the same shape and size, the unity nonetheless breaks down, for the Matisse shouts too loudly in that context for the factors of shape and size to control.

We may see the principle demonstrated in a slightly different way in the following comparisons. In the photograph of the stained glass shown on Plate 58—as for the spectator who looks at the actual window in the Bourges Cathedral—the geometric pattern made by the mullions and transoms is superimposed on and interferes with the organic unity of the pattern made by the strips of lead that hold the glass fragments together. The corresponding pattern of verticals and horizontals in the stained-glass window illustrated on Plate 59 is sufficiently subservient to the assertive symmetrical pattern that consolidates the large segments of the window and offers no competition to the intrinsic coherence and decorativeness of the whole. In still another example of early stained glass (Plate 65A), the pattern of the strips of lead more often coincides with the pattern of the various shapes that make up the illustrative as well as the decorative aspect and materially reinforces their identity, as it also carries through as a positive, unifying agent and contributes strength to the character of the drawing.* In “The Hats” (Plate 111), by Jean Héliou, a contemporary French painter, although there is no separate linear pattern comparable to the strips of lead in the stained glass examples, the pattern of the color areas is more or less arbitrary, and the fitting together of them comes off as a contrivance, with the effect that each color area seems to have been pushed into its shape to make it fit both that shape and the overall pattern. Yet unity prevails in the Héliou by the fact of the recurrence of the stylized shape that imparts to all the units a similar abruptly-arrested and fixed-in-place character, despite their variations in color, tone, direction, location and part played in the subject.

* The same observation applies to the modern French piece, “Madonna with Angels,” reproduced on Plate 165.

Organic unity, then, comes about not just from elements being put together—co-existence is not enough—but from their *doing* together for a common cause. And paintings, like people, do what they do much because of what they are and because of what their context is and where they are in reference to it. Even with Matisse's "Nude on Couch," we can find a place on the wall on which we tried to place it earlier where it would murder its neighbors less brutally—at the top center (Plate 153); the reason is that a shock, Matisse-Renoir, on one side leads us to expect another on the other side, and, with the Matisse-Renoir there, we get it, as the shock is again repeated with the vertical, Matisse-Cézanne arrangement in the center of the wall. And the clash itself, by being thus repeated, loses of its shock effect: repetition soothes the disturbance of shock. The Matisse becomes somewhat the center of a new organization, much as the doorjamb-tree unit does, as we noted earlier, in Renoir's "Farmhouse" (Plate 91) or as the central white band does in Nassos Daphnis' "The White Stripe" (Plate 50). Still, the Matisse in this situation is not on anywhere near as amicable terms of organic unification with the other paintings as it is with the canvases where it normally hangs (Plate 154)—between two Braques, above Picasso's "Girl with Cigarette" and surrounded by other Matisses.

To recapitulate briefly. While unity, as well as identity and meaning, which unity helps achieve, yes, depends on where the constituents are and on how they are together, it also depends on the nature of what they are: the Corot in a given place on the wall tells one story, the photograph or the Matisse there each tells another, as do also the Mozart piece and the "hill-billy" song, the poem by Edgar Allen Poe and "Supersuds." Nor is the *state* of being unified itself synonymous with identity. Rather, it is the *kind* of unity—again, the *what* as well as the *how* of it—that specifies the meaning the embodying object or situation has. Furthermore, repetition, the achievement of unity, can be based on a negative thing: many a painting by the so-called Abstract Expressionists (*e.g.*, Plate 39) is integrated, thoroughly unified, on the basis of chaos—*i.e.*, variety that

continues—but not for that is the result desirable or significant as art. Likewise are there plays and stories that are geared to leaving the audience up in the air, as it were, with all that goes into them contributing to the achievement of that goal of final mystery. The result, disturbing as it may be, is, from the point of view of unity, successful. From the standpoint of worthiness as literature, however, it might well be sorely wanting. And there is also the contrary situation—the one in which identity, meaning, exists when unity fails, as occurs, for instance, in the case of Renoir's "Girl in Landscape" (Plate 114), the identity of which includes its being a Renoir painting, and all that that stands for, with a "hole" in its makeup. Identity, in other words, does not require unity.

Finally, and to recall with the greatest possible emphasis, whatever be the object or situation considered, the key, the clue, to the significance of its unity lies in the directive supplied by the specific point of view or interest that governs, and that should therefore guide, the investigation. And our interest in this four-part series of essays on Unity and Variety has been focussed throughout upon the multifarious parts played in art by unity and variety and upon the aesthetic aspects they can contribute in making art art.

The Art of the Possible Might Possibly Be Art*

The American Experience—An Unfinished Canvas

by HON. CHARLES R. WEINER**

IN nature there is a balance, and all things relate to each other. Art relates to the world around us, and the world relates to art, each being an aspect of the other. The Western world in the eighteenth century was dominated and ruled by kings, princes, and authoritarian figures in every country, town, village, and hamlet. Life for the majority of the people was arduous, and society was formal and stratified. Each person had his "place," and movement was difficult either within the society or out of it.

As a backdrop to our discussion, let us ascertain who was alive and active at the moment of the American experience and what the world was like. In the field of music there were Gluck, Johann Sebastian Bach, Mozart, Handel, Beethoven, Haydn, Carl Philipp Emanuel Bach, and Carl von Weber; in the field of philosophy, John Locke, David Hume, Emanuel Kant, Rousseau, Jeremy Bentham, and Montesquieu. The writers who were active during this same period were Swift, Voltaire, Richardson, Sterne, Walpole, Smollett, Schiller, and Fielding. In the field of art there were Watteau, Boucher, Fragonard, Hogarth, Reynolds, Constable, Turner, Chardin, David, Raeburn, Goya, Francesco Guardi, Canaletto, Gainsborough, as well as the Americans Benjamin West, Charles Wilson Peale, Rembrandt Peale, and Gilbert Stuart.

Up until the year 1700 patrons of the arts were principally the Church and the nobility. After this period professional criticism and public concern about life, painting, and music

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began to be felt, and there was a reaction against the trend of the late Baroque—its sumptuous displays, enormous palaces, formal gardens, etc. The period of the late 1700s is considered by some as the closing part of the Baroque period. Although Greek and Roman mythological subjects remained popular, this was the beginning of the Rococo period—lighter and daintier ornamentation, smaller, more delicate curves, and the use of silks and brocades to clothe the figure.

Art is a medium of expression and says something to all of us and is expressed in terms of broad human values. Art, like all of life, has its traditions. The American experiment and experience broke with tradition, but their foundation rested on the past.

The Declaration of Independence was the document which declared the birth of the new nation, and presiding over the birth and acting as the midwives were religious, political, and social dissenters. These dissenters were breaking with the past and were seeking a new and different philosophy of government. In spite of their interest in a new form of government, they were willing to find areas of compromise in order to achieve a consensus. These dissenters were not wild radicals, but socially and economically belonged to the upper classes, which were generally financially able, educated, and which lived quite well. Philadelphia at this period was the second largest city in the English-speaking world.

The concept that individuals have inherent rights and that the just powers of government are derived, and can only be derived, from the consent of the governed (the people) was a revolutionary doctrine. This concept was institutionalized, and the canvas that was to represent the United States was given boundaries and color by the Constitution. The Constitution, which expanded on the birth certificate of the nation (the Declaration of Independence), is a restrictive document, but it provides variety, unity, and balance. Each unit of government is balanced against another, and the desire is to prevent, by careful balancing, disequilibrium from occurring.

The country at its founding was thirteen separate nations or states who joined in a single society and who were united by a common language, common law, and a need to survive.

The dissenters, in breaking away from the mother country, were breaking away from medieval patterns of thought, religious, social, and political dogma—but were not destroying familiar patterns. As the nation grew there developed communities that reflected every type, shade, view, or opinion to which one could repair and with which one could feel comfortable. The frontier in America in the early days provided an escape for the outsider, minority, or dissenter (Mormons, etc.). The Industrial Revolution and urbanization brought diverse groups together—polyglot groups, multi-culture and ethnic groups—who had to live with one another.

The people who make up the nation are, then, of many different groups and varieties, and yet the canvas seeks a unity. The units of government and the people who operate them try, from time to time, to move from their position on the canvas to another part, but they are kept in check and balanced by other units. If there is a disproportion, there is also a balance. Although there have been aberrations, such as the Civil War, Prohibition, etc., these may be comparable in art to dadaism, cubism, non-objective painting, surrealism. If aberrations exist, these are also part of our experience in learning and teaching for the future. Terms used in our basic documents, such as freedom, justice, liberty, equality, are maxims that mean something different to each of us, but are powerful words—and in the abstract the maxims are applauded by all. These words are elusive and conjure up feelings and experiences that one associates with his environment or that help one to envision an ideal world. They can conjure up the broad human values that are associated with art and nature.

If we look into the deep space of the canvas that makes up America, we see many and varied ideas of different hues and colors which move forward and become part of the society, until others take their place (Prohibition, women's right to vote, labor *vs.* management, and so on).

Courts maintain the balance and provide a place for dissent. They are constantly called upon to draw lines between authority and liberty, and they attempt to prevent severe disequilibrium by maintaining the balance. In highly sensi-

tive areas it is the courts that allow for explication and public airings. We have in mind such matters of concern and controversy as religion, prayer in the public schools, saluting the flag, abortion, obscenity, etc.

America at its founding had no history. To have nationalism one needs history, tradition, and memory—the past, present, and future. America had no army, no church, no central figure around whom all could rally, and no emblems for a visible display of loyalty or unity. Political parties, which can be factors in rallying the loyal followers, came after the revolution, and the people had no vote. The nation was made up of all nations, and all the peoples of Europe were represented, with more to follow in succeeding waves of immigrants. Thus, such symbols as the Liberty Bell, the Declaration of Independence, Independence Hall, and the shrines such as Bunker Hill, Valley Forge, Mt. Vernon, Monticello were created and invoked. The colonial period became the remote past. In order to have a common denominator to which all could relate, pictorial and symbolic ideas—*e.g.*, Democracy, the American Dream, the American Way of Life, Be an American—were developed which gave rise to institutions and goals. To each citizen these meant something different in the abstract. Days were set aside on the national calendar for emphasis and commemoration, such as the 4th of July, Washington's and Lincoln's Birthdays, Memorial Day, Flag Day, etc.

Schools, as well as other institutions, were used to inculcate certain values and were part of the socialization process. Education in America was made compulsory. This was fostered by, among others, religious groups, for to read the Bible one must know how to read. The family and the Church were also a part of the process of integrating the citizen into the American way of life. The Flag, an important symbol, has been part of the process in creating images, ideas, and transference of values in American life.

Politics in its best sense has been defined as the art of the possible. The ability to govern, to deal with society's problems on a day-to-day basis, and to maintain our balance so that we can continue to progress as a modern society might just possibly be art—art in the broad sense.

The American experience, unlike a painting, is not a finite work, but an ongoing painting with new lines, new colors, a shifting of the units without disequilibrium and yet a maintaining of our variety, unity, novelty, power, drama, brightness, aliveness, rhythm, subtlety, and, above all, cheerfulness.

What's in a Frame?*

by VIOLETTE DE MAZIA**

AT an earlier time, in the course of discussing the question of harmony between container and contents with regard to a work of art, we raised the issues of whether a painting needs to be framed and of what we may expect that a frame will accomplish for it.† Let us now examine these topics with a view towards arriving at some sort of satisfactory and illuminating answers.

A painting that is a work of art is a piece of the artist's world inserted into our, the viewer's, world. This piece of the artist's world represents a particular experience that he has had—the term experience, as we mean it, standing for the interaction between an individual and his environment of people, things, feelings and ideas. In such an inter-acting process the artist selects, abstracts, from both the outside situation and his background knowledge, specific features—colors, shapes, etc.—and such qualities as, say, power, delicacy and so on and decides upon the particular arrangement of them, and none other, that can, that will embody on his canvas just what he discovered of aesthetic significance in his particular experience.

All this measures up to the fact that the artist's painting, when completed and his purpose achieved, is a unique thing, with an "itness" not to be found elsewhere or ever to recur in its identical form. Its objective reality—*that* picture—

* The discussion of "What's in a Frame?" started out as a footnote comment in the article "*E Pluribus Unum*—Part IV" appearing in this issue of the JOURNAL (pp. 3-42), but it outgrew the proportions which a footnote can acceptably accommodate. While it now stands on its own as a separate entity, it should be read in conjunction with the material in the article just mentioned—the ideas developed here owing their significance to the principles and effects of unity and variety and of rhythm.

** Director of Education.

† "*E Pluribus Unum*—Cont'd: Part III," in the Spring, 1977, issue of the JOURNAL, p. 41 ftn.

is self-contained; its distinctive identity resides entirely within the area painted, to the exclusion of all other things.

The artist's work does not, however, for it naturally cannot, exist in a vacuum. As any other object, the object which is a painting is part of its surroundings; and surroundings, by the force of circumstance, vary and change: a painting may be set on *this* easel or on *that* one, hung on *that* wall or *this* one, placed in the middle of the wall or in the corner, high or low, alone or among other paintings or other things and so on. Whatever the case be, relationships between the painting and its surroundings will be new and specific each time, never failing, by virtue of the principle of the activity of relationships, to affect, to have an effect on, the nature of the painting and to effect this unavoidable effect anew every time. In other words, with each change occurring *around* the picture, change will occur *within* it. The environment may, for instance, dwarf the picture; it may either heighten or lower the tonality; it may cool off or increase the warmth of the color theme; it may diminish or accentuate the luminosity; it may even actually intrude, trespass, into the territory of the painted area, as when, for example, it casts a shadow upon it or its color and tone approximate or coincide with colors and tones at the edge of the canvas, which then "bleed" into, become continuous with, the adjacent color outside the picture, and, by so doing, cause the destruction of the integrity, the oneness, given the painting by the artist. Correspondingly, the clarity and impact of a verbal statement will vary according to whether it is preceded and followed by a pause of silence or uttered against a loud, resounding brouhaha; a gem will be more readily appreciated when given a setting that enhances rather than competes with its gleam. A painting, likewise, demands to be set off, not to be imposed upon, and to be at peace with its environment.

In fairness, therefore, to both the artist and the viewer, it seems imperative that so personal and distinctive a thing as is an artist's expression be displayed and seen with the least possible distraction from and encroachment upon the entity it is intended to be. And this is wherein the enclosing border or frame offers, in endless possible ways, a logical

solution: the frame, when appropriate to the picture, is the demilitarized zone that averts conflict between two opposing neighbors.* There are exceptions, to be sure: a Matisse, vividly colored in high-key tonality, hung on a uniformly dark-toned wall may not require a frame to set it off more than it already is by the very nature of the two components; a Mondrian, with its relatively large, uncluttered areas of unmodulated pure white, will project its identity clearly and unambiguously against almost any kind of setting (except, of course, a white wall). But we live not by such Matisses and Mondrians alone, and, in the majority of cases, the frame serves, we might say, to complete the picture by helping to contain it on all sides, to re-emphasize what the format of the painting does and, in the frame's *repoussoir* action, to contain the picture also in the picture's own depth of space. In fact, through the ages the artist himself was aware of the need to isolate his pictures, and even the early fresco painters, mosaicists and miniaturists often included an enframing border within the very area of their pictures.

During the first days of easel painting, the use of gold, actual gold leaf, in backgrounds and in halos served as a symbolic means—the gleam of the gold reflecting, perhaps, the glory of Heaven—of separating from earthly existence the holy scene or figures presented. Later, the use of gold on the enclosing border, the frame, around the picture again provided a way of separating two existences—this time that of the painting as a whole from that of its physical surroundings. Although other colors have been employed on frames (particularly in the North of Europe at the time of the Renaissance) or the wood itself has been left bare of color but given a glossy finish, since the Renaissance gold seems to have been the surface coloring thought best to answer the purpose, especially in view of the fact that, from the late Renaissance on, seldom was actual gold introduced into the

* The same principle operates in, for example, the fencing in of a lawn, the boxing of printed material (*cf.*, *e.g.*, Plates 60 and 61), the circling of a statement in a text, the holding of an apple by a hand, as also in Cézanne's and other artists' emphasizing the identity of volumes or areas by stressing, in one way or another, their linear contour—in each instance, the enframing border saying that what is inside it matters.

picture area itself, and, being therefore foreign to the picture components, it acts to isolate them more thoroughly from the picture's immediate exterior context than might any other color.

A common practice among the painters of the early Renaissance was to give to their frames an architectural character—a lancet-type (*e.g.*, Plate 63) or a straight-sided peaked top (*e.g.*, Plate 62), for instance. This practice seems to have been derived from the observation of the enframing effect of architectural elements on some of the large-size mural paintings and mosaics that were incorporated in the buildings of the time.

In the earliest panel-paintings of thirteenth-century Italy, the frame was merely a raised rim made by gouging out the area of a wooden panel on which the picture was to be painted. Later, through the fourteenth, fifteenth and sixteenth centuries, in both Italy and the North, a separate frame was actually constructed around an unpainted panel, after which the two together were covered with a gesso and clay base, so that a continuous surface was formed. The final preparation before the colors for the painting were to be applied consisted of polishing the entire surface, sizing it with possibly a white-of-egg compound, overlaying it with gold and burnishing it, either the entire frame and panel area or only the frame and those elements in the picture, such as halos, areas of drapery, etc., that were to be gold in the finished work.*

Throughout the epochs following the Renaissance, a great variety of frame concepts were developed, with each country as well as each period contributing something different. In the latter part of the nineteenth century, Seurat, conscious of the importance of setting off a picture in the best possible manner, experimented with the chromo-luminosity theory

* These procedures, which were followed in the large altarpieces as well as in the small devotional panels, and the tooling and punching of the gold surfaces were not done by the painter himself, but by a member of a different guild. It was, moreover, usually the patron rather than the artist who decided on the particular character the frame was to have, though the artist had the say about the overall format, the placement of predella panels, pinnacles and so on.

of color contrasts as adaptable to the relationship of frame to picture—something he and his colleagues had already done with regard to the relationship of picture constituent to picture constituent. The main principle of this theory is simple: the contrast between adjacent colors and the effect of that contrast upon the contrasting colors themselves will vary according to the nature of the colors involved. In terms of the problem of picture framing, this means that the various colors of a painting that come in contact with the color of the frame (be it gold or pigmented) are not *equally* set off by it, and the nature as well as the degree of the contrast will vary with every color variation: a pale pink at the edge of a painting, for instance, let alone a golden chrome or ochre yellow, will be less forcefully contrasted, hence less strongly set off, by the color of a gold-leafed frame than would, say, a vivid ultramarine or vermillion, as these same colors in the painting would be differently affected by a frame tinted dark blue or dark red. In either circumstance—golden or painted frame—some of the colors belonging to the picture may very well be swallowed up by and “bleed” into, appear to be continuous with, the color of the frame and, in so doing, destroy the integrity, the oneness, of the picture (see, for example, the thin white band through the center of the reproduction of Nassos Daphnis’ “The White Stripe” on Plate 50 in its relationship to the white paper adjacent to it).*

* Pattern, likewise, may leak or “bleed” from the painting into the frame; for this reason, a frame in which small decorative units abound in close formation would be the last thing to place around a multi-patterned, profusely active canvas in which the motifs are also small and compact.

Another deplorable aspect of the relationship between pattern on the canvas and pattern on or of the frame is shown in Plate 13, in which the dark color bands at the upper corners of the painting, particularly at the right, join the decorated bands of the frame to form with them an enclosed squarish shape that appears to extend the picture beyond its actual boundary and tends to destroy its integrity. A similarly regrettable relationship occurs in the blobby pattern at the lower right of this canvas and the circular motifs of approximately the same size as the color blobs in the decorated corner of the frame that is in proximity to that area.

Still another unsatisfactory frame/picture relationship is to be found in Matisse’s “Girl with Goldfish,” shown on Plate 145; the bottom member of the frame and the band parallel to it all along the lower part of the painting, both

In the light of the above facts, Seurat formulated that the color and tone on a frame should, starting at its inner edge and extending across part of its width, be modified so as to equalize the contrasts the frame creates with the color and tone on the areas of the canvas it comes in contact with. By thus maintaining a similar kind and degree of contrast all along the periphery of the canvas, each color is made to retain a comparable degree of identity: a pale pink or golden yellow set off possibly by dark tones on the segment of the frame touching it would appear to be as pink or as yellow as would an ultramarine or vermillion, set off possibly by a pale pink portion of frame, be ultramarine or vermillion. And Seurat, we know, frequently painted a narrow, variegated border on his canvas (*e.g.*, Plates 147, Detail Plate 148) to control his color contrasts and/or painted on his wide frame, made white for the purpose, the particular colors, varied dot by dot in adjustment with the colors in the painting, that would effect the desired equality among them. The pigment, applied in the pointillist technique, along the inner border of the frame is the most saturated in tonality and

being of about the same width, color and tone, tend, but for the small, hardly assertive highlights on the frame's molding, to be continuous with each other. As a result, the lower border of the painting appears to be at the top of the table front instead of at the lower edge of the canvas where it meets the frame. The fault here is as much with the painting as with its conjunction with the frame. In this connection, it is of interest to observe that in another version of this subject and composition (Plate 146) Matisse separates the table front and its sides from the edges of the canvas by way of space, light and patterns—a sliver of space under the table, a sliver of light, a sliver of the girl's striped skirt (or is it the pattern of a rug?) and . . . a world of difference in the unity, the variety, the composition and the identity of the picture. Regardless of effects upon it by a frame, the picture in this instance does and will encompass the total area of the canvas.

And to set a typical Rembrandt in a daintily ornate frame typical of the French eighteenth-century period, as has been done in some museums, is to be responsible for creating a flagrant incongruity in the clashing relationships of their respective intrinsic broad human qualities—richness, subtlety and depth of expressiveness, low-tone illumination, penetrating glow and held-in power in the Rembrandt and quivering brightness and all-pervasive decorativeness in the eighteenth-century frame. The two may have in common a rarity and possibly also a commensurate market value, all of which plays no part, of course, in the solving of the problem of aesthetic relationships or in acknowledging one's respect for both the painting and the frame from the standpoint of art: a frilly bib and tucker designed by Cardin will not sit becomingly on the shoulders of Hercules.

gradually diminishes in intensity until it fades into the white of the remaining portion of the width of the frame.*

Seurat's theory holds up as a theory, but, from a practical standpoint, works out only up to a point. It is possible that Seurat thought of white as a neutral or colorless color that would neutralize, even up, the varied contrasts it itself entered into with the different colors appearing on the frame. In reality, while colorless by definition, white is not invisible and, besides, frequently partakes of a bluish or a yellowish cast; but even when it is as "pure" and as "white as snow" it emits its own luminosity and exists therefore as a not-to-be-ignored, objective visual actuality. Accordingly, the levelling off of the contrasts of the colorful portions of the frame does not, in fact, take place: a pale pink or a yellow segment would not be affected in its contact with the white in the same manner as would a pale ultramarine or vermillion. And if Seurat had answered our objection by extending the various colors across the entire width of the frame, we would still counter by asking what, when they reached the outer edge, would set *those* colors off so that they be equalized in their various kind and degree of contrast there. Nothing, as might be expected, short of an alteration of the color in the rest of the world—color area adjoining color area, adjoining color area, adjoining color area, *ad infinitum*.

What Seurat proposed and to some extent accomplished is not far off in principle from the idea that prompted Matisse when he, upon completing the installation of his mural "The Dance" (Plate 94) in the main gallery at The Barnes Foundation, requested removal of the low-relief frieze of African motifs running below the mural, as well as of the large canvas by Picasso, "Composition," and Matisse's own "The Riffian," both of which hang between tall French windows under the mural (Plate 95). The three lunettes occupied by "The Dance" had been conceived, the artist said, to fit in with and also be set off by the white architecture that partly enframes them and by the burlapped

* As fastidious as Seurat seems to have been in his theories and in his admonition concerning the orthodoxy of putting them into practice, the fact is that his painted borders and/or frames seldom illustrate completely or accurately the point of the theory.

wall and the three windows below them; the frieze and "Composition" and "The Riffian" were incongruent elements and should consequently be eliminated from the setting—*i.e.*, from the entire wall. Had Dr. Barnes acceded to Matisse's demands—and insistent demands they were—what would have been required to set off, on an equal basis, the components of the wall itself? Nothing less, of course, than appropriate alteration of the colors, etc., of the adjoining walls, ceiling and floor. And what, then, is to be done with them to make them be fittingly set off by *their* bounding areas? And, should the theory be carried out through its natural sequence of steps to its logical conclusion, what, indeed, of the rest of the world? In the end—if there ever could be an end—when the process had gone full circle, would not Matisse's mural in turn have to be adjusted, repainted, to accord properly from the standpoint of the theory with the new circumstance of its immediate surroundings? In short, such adjustments would be never-ending.

There is a further feature of the action of a frame on a painting that plays a part in separating it from the outside world. That is the feature of rhythm, with its particular property of establishing a pattern capable of directing or pinning attention to a given area.

Human nature, we know, tends to want to eat its cake and have it too. And, on that principle, it seems to be that we want of a frame that it "do its thing," accomplish, that is, what it is primarily expected to accomplish, and also that it satisfy us aesthetically in its own right—just as we might want our diamond to be set not in a bland metal enclosure but in an enclosure of sapphires or rubies. Accordingly, many a frame is carved or in some other fashion decorated, simply or elaborately—some of them, in particular among those of French seventeenth- and eighteenth-century workmanship, themselves reaching the status of art. Nevertheless, for such frames to fulfill their function of setting off what they enframe, they must remain subsidiary to the picture, however ornate and aesthetically appealing be their own patterning decorativeness: the tail is not to wag the dog.

No one kind of frame, of course, will satisfy every picture situation. There are paintings that, by the character of their makeup, demand the elaborate, decorative frame; others that can stand it without suffering undue competition from it; and some that would be fatally affected by it—a matter each time of the specific relationships created by the juxtaposition. In any case, the decorated frame, carved or painted, if it is to be successful as a frame, must, no less than the plain, unadorned, painted or bare-wood or gold-surfaced frame, establish a border area of a continuous, adequately monotonous sort. Its decorative motifs will, therefore, be in repetitive formation, deployed rhythmically with a minimum of variations or of elements of surprise, let alone shocks or radical deviations. Needless to say, the choice of the appropriate frame for a given painting is seldom easy.

In his selection of frames for the Barnes Foundation collection, Dr. Barnes had a decided predilection for the carved, gold-leafed frames of the French seventeenth- and eighteenth-century period*—the Louis XIII frame, the Louis XIV and the Louis XVI—because of both their intrinsic aesthetic quality and their seemingly natural compatibility with the majority of the works he gathered for the school.†

* So, too, did many of the French impressionists and post-impressionist artists, perhaps because of the affinity existing between the qualities embodied by both their paintings and those frames—delicacy, for instance, luminosity, subtlety, vivacity, daintiness, decorativeness and so on.

† These are supplemented by a good number of frames made by early Flemish, German, Italian and Spanish craftsmen and by modern artist-carvers such as Charles Prendergast (*e.g.*, Plates 136, 137 and 145), Robert Laurent (*e.g.*, Plate 135) and an occasional one also by Philip Jenney (*e.g.*, Plate 116), Max Kuehne (*e.g.*, Plate 14) and Alfred Maurer (*e.g.*, Plate 65).

On his visits to art dealers here and abroad—in particular, dealers in Old Masters or in works of the French nineteenth and early twentieth century—Dr. Barnes, when deciding on the purchase of a painting, would often let the dealer keep the frame in which the picture was displayed, the frame being either uncongenial or in conflict with the painting or, as most frequently was the case, altogether inimical to it, that is, frankly distracting or destructive. The rejected frame, on many occasions, would itself be a work of art and, as such, deserving on its own merits to be protected, framed. Yet, in its association with the painting, it vied with what it enframed—performing not unlike the *sauce piquante* that drenches and overwhelms the steak, so that it matters not whether the steak is or ever was there: the *sauce piquante* has taken over.

It is easily understandable that a buyer purchasing but one important piece

One of the outstanding features of frames belonging to the Louis XIII category (*e.g.*, Plate 15, Profile* Plate 155) is a continuous undisturbed, all-around “garland” in high relief, deeply carved but self-contained within its even-levelled, cylindrical shape—an adaptation of the “wreath” used in the sixteenth century around the *tondi*—paralleled on each of its sides by one or more narrow bands variedly carved in low relief. The rhythmic sequence that makes up the “garland” may, and usually does, incorporate a variety of motifs, generally floral, but the very rhythm of their variety and alternation tends to blend their differences into the single, yet complex and compact, ongoing enframing element. When, however, occurring close to the inner edge of the frame with little or no intermediary low-carved approach to it from the side of the canvas, the high-relief band may have the serious handicap of casting its shadow on the adjacent area of the painting and thus be self-defeating in its action.

The frame referred to as flower-cornered (*coins à fleurs*) (*e.g.*, Plate 117), also of the Louis XIII period, differs radically from the one just described in that floral units are carved deeply or, rather, are raised or made to project freely “in the round” beyond the right-angle construction of the corners, with the area between the corners remaining undecorated. Depending on the size of the frame, the degree of projection of the carved motifs and the extent of their elaboration, the flower-corners may well be too strong an eye-attracting focus, despite their four-time rhythmic recurrence, and consequently may act as a detracting factor in the attempt to solve the picture-framing problem: even though repeated at every corner and though the variations among them are only the

to display on an heretofore bare wall will be much taken with the apparent increased importance that an imposing-looking frame lends a picture. And a ten-by-eight-inch canvas will no doubt appear to many inconsequential in a simple, unassuming, narrow frame and tremendously impressive when set within a seven- to nine-inch gold-leafed and carved frame of, say, the Louis XIV or Louis XV period. But as a French proverb says it, “*L’habit ne fait pas le moine*” (“The frock does not make the monk”); it is not, that is, by outside appearances that a person is to be judged . . . or, by its frame, a painting: it is not in the frame to give to the painting whatever the painting may happen to lack of intrinsic aesthetic appeal and significance.

* *I.e.*, the shape of a vertical section of a frame cut across its width.

result of the fact that they were hand-carved, each of the four motifs tends to partake of the nature of a surprise and, to the extent that it does, to pull our eye to itself. Obviously, then, the flower-cornered frame adjusts generally more successfully to a small-scale painting than to one of large dimensions, for, with the latter, the decorated corners are further apart from each other with long stretches of undecorated surface between them, and their surprise, their eye attracting, and possibly from-picture-detracting, action would consequently be more pronounced.

With the Louis XIV frame (*e.g.*, Plate 10), the profile (Plate 156) flattens out and slowly undulates from the inner to the outer edge in a single, ample, flattened-S or ogee curve, lower at the inner side and gently bulging as it reaches the outer rim. A narrow strip of molding most often runs along both the outside and the inner edge of the main area. The relatively flat and large surface thus offered is carved in low relief in a continuous, all-over rhythm of curvilinear decorations alternating, perhaps, with some rectilinear interjections here and there, and symmetrically distributed on each side of a center motif—the whole appearing as a carved embroidery, aesthetically appealing in itself, yet unobtrusive with regard to the enframing action of the frame as a frame. This is true even when, as in many of the Louis XIV frames (*e.g.*, Plates 10 and 11), what we might call a vestige of the Louis XIII flower-corners is recognizable in the large, decoratively concentrated, medallionlike unit that punctuates the enframing structure at each corner and often also appears in the middle of each of the four members that make it up and, at times, in large-size frames, occurring twice along the length of each member. In the Louis XIV frame, however, these punctuating units do not project sufficiently beyond the basic configuration of the frame's structure to impair or detract from the rhythmic continuity of the decorative aspect of the frame's surface.

Frequently, in the late Louis XIV frame, as also in the Régence period (Plate 38)—the transitional period between Louis XIV and Louis XV—the areas between the prom-

inently decorated corners and center pieces have been left plain—just the burnished gold—or else are decorated with criss-cross patterns engraved in the gesso.

When we come to the Louis XV period and the work of the artist-carver, we come to a degree of extravagant decorativeness unsurpassed either before or since that time—the “*Art Nouveau*” style not excepted. Convolutions of all sorts and asymmetrical motifs became the hallmark, and the frames for that reason are better fitted to the framing of mirrors (in which case the frame is the only work of art) than to that of paintings. When applied to picture frames, this type of pompous decorativeness results in an arrangement of parts largely unsuited to the purpose: the tail now wags the dog; the frame now steals the show; the possibly attractive girl is swallowed up by the mass of ruching, furbelows and jewelry. In the simpler versions of the Louis XV frame (*e.g.*, Plate 6, Profile Plate 157), airy and elegant, but frugal in their embellishments, graceful, wavelike, longitudinal sweeps, as of slowly undulating, free-floating, wide-open festoons, one, two or more in number along each of the frame’s four members and sometimes with deeply carved and/or perforated, *ajourés*, patterns, make up the main motif and are raised in a layer above that of the basic structure of the frame, while the contour of the molding follows the curving line of the ornamenting motifs and appears to be one with it.

In contrast to the typical flamboyance of the Louis XV carving is the sober simplicity of the Louis XVI frame (*e.g.*, Plates 42 and 54, Profile Plate 158), with the monotony of its four flat baguettes, or strips, of plain gold-leafed wood relieved only by the unrelenting monotony of at most two small ornamental, carved units (clover or ribbon or pearl), repeated in compact sequence and thus forming a sort of beading within a narrow band that runs along the inside of the outer edge and/or along the inner border of the frame. No interruption, no variation occur in the rhythmic recurrence of the decorative motifs and of the spaces between them, and their linear continuity along the four members of the frame cannot but underscore its quadrangular character and, by the same token, reinforce the containment of the

painting by the effect upon it of both the format of the painted area and the frame itself.*

Modern and contemporary frame makers, among whom may be counted a number of the artist-painters themselves, have added to the tradition their respective innovations, as well as continued in their fashion to work in familiar configurations. No less, however, than in earlier times is there a deplorable but persistent tendency to ignore or to forget just what a frame is primarily for, what it is expected to accomplish—*viz.*, a consolidation and a harmony in the dual partnership it has with a painting—and consequently to make the frame be the entire show, in which, then, the thing it should enhance and show off is relegated to the status of merely providing a reason for the existence of the more or less grandiose frame!

The problem, the secret, of successfully framing a painting is, indeed, not easy to solve or fathom. Common sense, understanding of what is at stake and the capacity to proceed accordingly are the fundamental requisites. It is not, that is, a mere matter of likes, dislikes and preferences, but rather of what for lack of a more appropriate term, is referred to as “taste,” by which term we mean the ability, acquired from experience and knowledge, to sense, to discern, what is

* Needless to say, Dr. Barnes, for the most part, shunned the over-decorative Louis XV frame and any other frame decoratively encumbered, and more and more as time went on he inclined towards the simplicity of the Louis XVI as best serving to set off the artist's statement. There were, of course, other considerations as well that governed his selection of the frames for the Foundation—balance on the wall with framed paintings already there, for one; the introduction of variety within that balance, for another; the color of the gold, the tone of the patina, etc.; not to mention the aesthetic character of the carving, the proportions and such of the frame itself. In fact, so important a part did the frames play in the building up of the Foundation's collection that frequently Dr. Barnes would follow up the shipment from Europe to the United States of the paintings he had purchased with a detailed listing not only of where the new paintings should be hung and where those that were thereby replaced should be rehung and so on, but also, as a result of the new items and placements, which frames should go now on which paintings. It is not an exaggeration to say that an average of fifty moves might have to be made following the arrival of just one new painting. The accuracy of Dr. Barnes' visual memory and projective perception was truly amazing: on his return to Merion, everything would have been carried out according to his explicit directions, and every painting—new and old—and every frame—new and old—was doing its job as he had anticipated.

“right” in a given situation when the particular situation is considered from a specific point of view.

A frame need not at all be a “period” frame or even hand-carved or gold-leafed but, in order to justify its being, must certainly and unequivocally fulfill its primary function and be, at the same time, compatible with the picture it frames.

Let us illustrate our point with a brief account of the relationship between an assortment of frames and a specific painting. When the owner of the painting “Romantic Episode” by Harry Sefarbi acquired the work from the artist, the panel was framed in a simple wooden molding, variously ridged in its length, which the artist himself had put together and decorated (Plate 159). The finished frame had a central, longitudinal, broad band of mottled dark gray-blue which marked off, by contrast, on each of its sides narrower, parallel, vari-levelled bands of mottled, generally gray, mostly unpainted wood. The tonal quality of the picture itself is generally warm—the color theme involving juicy, drippy, multi-chorded reds, ivories, browns and greens—and its framework is one of rhythmically interweaving, roughly vertical and horizontal, wavering and quivering, rather than rigid, bands and stripes.

The frame put on by the artist, therefore, went well, one would say, with the basic conception of the picture organization—in fact, so much so that it really went too well: despite the fact that the painting by its own makeup is thoroughly self-contained—very much so by the uninterrupted web of its richly variegated, counterpoint rhythms and conclusively so by the counteractive balance of the vertical band at each end—its rhythmic series of band-units were quite definitely continued into the frame, and the painting walked right out of its boundaries,* *Faute de grives, on mange des merles*,† the picture lived in it for a while. The frame, how-

* Similarly does the frame around “The Fire Eater” (Plate 57) by Franklin Watkins fail to quite an extent to set the picture off. In this instance, the extensive areas of orangy red on the frame duplicate the orangy red used in the painting, with the result that the frame is *part of* rather than *with* the picture.

† Literally, “For want of thrushes, one eats blackbirds,” or, For want of better, one accepts what is available.

ever, was unacceptably unfair to the work, and the situation had finally to be remedied, the painting better served; and Sefarbi himself was quick to agree.

A frame made by Hale and Kilburn (Plate 160), a modern version, we might say, of the Louis XVI baguette, was then substituted for the original. In this second frame, the gold-leafed surface had a slightly green cast, which hue set off, with no disturbance or competition, the warm hues of the painted scene. The frame's parallel bands, too, bore relationships to each other in width and pattern that both "went with" and acted as a contrast to the band relationships that exist in the painting. A happy solution seemed to have been reached, except for one fact: the heavy massiveness of body in the Hale and Kilburn frame was an incongruous conjunction with the gentleness of the features characterizing the Sefarbi. No, the dilemma had not been resolved, but *faute de mieux*,* again, the painting lived in it for a while.

The painting was next entrusted to a professor of classical languages who had taught himself the art of frame making for the benefit of his artist-wife and who now graciously volunteered to try to meet the challenge tossed out by the Sefarbi. The frame illustrated on Plate 161 was the result. Exquisite workmanship and materials (linen mat and finely polished woods) entered its construction, and its shape, proportions and textures "opened up" the picture by providing a feeling of surrounding airiness, and . . . the picture lived in it for a while. The Grail, however, had, alas, not yet been found; the odyssey of the framing had not yet come to its end. For, if with the first, the original, frame there was too friendly a relationship to the painting, too much leniency and permissiveness, allowing, as it did, the painting easily to escape, now with this one was there perhaps an un-called-for aloofness, a rigidity and a dominance. The frame established strict boundaries, spoke in a vocabulary foreign to that of the painting and, in thus sharing little if anything with the picture makeup, set the panel off in a kind of solitary confinement, rendered it incommunicado with the rest of the world.

* For want of better.

Irked, but optimistically undaunted, the artist constructed still another frame of his own (Plate 162)—a gray-gold frame, this time sparsely decorated in delicate low relief with alternately floral and gently curving, leaflike motifs—and . . . the picture lived in it for a while, too. But this frame was, somehow, not yet IT either, not yet the answer to *that* picture's prayers. By its own daintiness, which at first appeared to communicate easily with the same quality in the picture, it tended to pull away from the composition rather than to support it.

Again, and finally with a happy outcome, Sefarbi cudgelled his artist's brains and came up with a triumphant "Eureka!"—the frame shown on "Romantic Episode" on Plate 163, Profile Plate 164. In this frame—an adaptation of the Louis XVI baguette, a continuous row of compact, repetitive motifs, here a stylized three-plume crown alternating with a *quasi*-ovoid formation*—the molding slants slightly backward from the plane of the picture, giving the effect, as it were, of offering or proffering it to the viewer. The frame does not, for that, relinquish its rôle as a *repoussoir*, for with its inner rim pushing forward, it accentuates the location of the plane of the picture and thereby emphasizes the immediate recession of the scene. The gold glows with a warmth that supports rather than competes with the warm tonality of the painting, and the "bandedness" in the organization of the composing parts functions unobtrusively *en rapport* with the "bandedness" of the picture. Furthermore, the continuous, compact rhythm of the main, deep-carved band and of the narrow, flanking, parallel bands—one, nearest to the painting, a plain, burnished-gold, raised strip and one, at the outer edge, a serrated row encrusted with closely-spaced, four-faceted, steeple-headed studs—is both subservient and assertive with regard to the pattern in

* A variant on the egg-and-dart or egg-and-anchor or egg-and-tongue motif of early Greek architecture and not of uncommon usage in the frame-making tradition in which it can be traced back to at least the fifteenth century, as, for example, in the enframing border of "Saint John, the Evangelist" (Plate 166) by Andrea della Robbia, in Santa Maria delle Carceri at Prato. This motif is given individuality by Sefarbi through novel context of carved features and their relationships to it and through the relationship between the plane of the frame and that of the picture. And overall a daintiness prevails.

the painting. Moreover, the molding expresses its own substantiality and delicacy, with no detriment to the substantiality and delicacy intrinsic to the painting. And, to separate the area of the picture from the inner wall of its enclosing frame is a “dry moat,” one-half of an inch wide and three-quarters of an inch deep, painted in a neutral ivory. This “moat” is a Sefarbi innovation, an innovation which he had already incorporated in the frame with the floral and leaflike motif (Plate 162), that causes the picture to appear to float in its own surrounding margin of deep space. The outside border of the panel, perpendicular to the front surface, is painted in red, and the red reflects in the ivory of the “moat.” This red is, in addition, echoed in the frame’s outside border, perpendicular to its surface, which is tinted in a light red. As a subtle finishing touch, this outside border, patterned along the length of the baguettes with two parallel grooves, as if the base construction of the frame had been laminated in three planes, unobtrusively acts as a container, a frame to the frame itself.

Altogether it is a frame that does indeed do justice to what it enframes. Sefarbi is happy about it; the owner of the painting is happy about it; and, best of all, the picture placidly glows about it, as glows the ballerina rejoicing in having the ideal-for-her male partner to complement her *pas de deux* performance and as glows, too, the girl who has found, at long last, the bonnet that “does something for her”—and all seems well with the world!

So, then, what’s in a frame? A picture, of course. And *that* picture it is that claims, should and is to have our concern.

Corrigenda

by VIOLETTE DE MAZIA*

Three loves had Dr. Barnes—Education, Art and Science—and one dream—to succeed in accomplishing something that would combine all three. The Barnes Foundation is that dream come true: it is a place of education, a school, which uses art as the material of education; and the method it employs, the objective method, is the method of science.

CONTRARY to the implication of our title “Corrigenda,” the errors we wish to correct here are not of our making. Rather, we should like to rectify misunderstandings that prevail about the objective method which was developed by Dr. Albert C. Barnes and which is advocated and practiced in the teaching of the philosophy and appreciation of art carried out at The Barnes Foundation.

The errors we are concerned with come for the most part from among people who deal with art in one form or another, in the spoken or written word, and who claim to understand the aims of the objective method and its procedures and, indeed, to be indebted to it for the benefits they have derived from the application of its principles to their own specific interests and activities. It is true that some of these people have been exposed to our teachings through either having attended our classes or having read our publications. However, “between the cup and the lip” they may make many a slip, and whether their lapses are due to negligent thinking on their parts or to some omission or oversight of our own we cannot say. Whichever the case be, it is, we believe, our responsibility to attempt to help them over their difficulties, and in the process we may clear up a possible unvoiced confusion in the minds of others.

In order to give a completely accurate representation of the misapprehensions we are referring to, we have chosen to

* Director of Education.

employ, in the main, a statement-response format, using as our source of error remarks made by the author of an article entitled "Axioms and the Critic."[†] While this approach may at first seem to restrict our scope, we hope that it will soon be apparent that, in fact, our responses are capable of broad application.

"Axioms and the Critic"*

Albert Barnes, in a serious effort at objectivity, defined line, color, space and light as the formal elements in painting and based his analysis upon them. . . . Since he himself constantly insists on objectivity, it is fair to ask him who has determined that color, line, space and light are the four elements to be considered.

Rectification

The objective method is by nature concerned with the identity and meaning of phenomena, hence is concerned with what is essential to their makeup. Since color, line, space and light constitute the basic elements of all our *visual* perceptions, they are the inevitable factors by which we determine the meaning of visual phenomena as such, of which painting is certainly an instance.

So, to the question of "who has determined that color, line, space and light are the four elements to be considered" in the analysis of paintings, we answer, A painting itself. Of whatever period, tradition and culture, a painting is basically an arrange-

* Except where indicated (by dots at the beginning of the segment), the quotations from this article are sequential.

[†] *Prometheus*, April, 1976, Makler Gallery, Philadelphia, Pa., pp. 2, 6. (*Prometheus* gives no by-line for the essay.) We apologize in advance for seeming to single out any particular instance of misunderstanding, and we trust that it will be understood that it is merely a matter of expediency: the article in question rather comprehensively covers a good many of the common misconceptions about the Foundation's method and teachings, and for that reason its use simplifies our task.

ment of color. And color, if perceived at all, has this or that degree of light. Color on a canvas is not infinite in area and has, therefore, linear boundaries. As to space, any perceptible item, on canvas or anywhere, occupies space, exists in space; and further, the fact itself of placement requires that space be present—space to the left or to the right, above or below, illusory space in front or behind, with which the unit, in its place, establishes a specific space relationship.

. . . Space and light are not primary elements of painting . . . but are secondary elements in the sense that they have been created by the use of color and line. They are actually illusions.

As we said above, space and light, like color and line, are inherent features of any visual entity, be it a painting or any other object: whatever we see, we see in terms of them, and because of this we may say that they each have a “factual” actuality. At the same time, it is also true that each of these features takes on specific, “illusory,” identities as a result of the relationships established among them in a particular situation, such as the situation of an individual artist’s created piece. Thus, in a painting the element of space may be made to *appear* two- or three-dimensional, shallow or deep; the element of light

to *appear* to glow from within a color unit or to strike it from without; the element of line to *appear* as a sharp demarcation between areas or as a gentle, atmospheric area of almost imperceptible transition; the element of color to *appear* warm, rich, cool, juicy, transparent, opaque, bright, subdued, etc.—each of these “appearances,” or “illusions,” resulting from the entire picture context.* In addition, these elements are capable of being imbued with a nearly limitless number of other “illusionary” characteristics—power, delicacy, subtlety, gracefulness, drama, forcefulness, weightiness, daintiness and so on—all, of course, arising from the way in which the artist uses his means.

To put it briefly, color, light, line and space have *both* a “factual” and an “illusionary” actuality. With regard to the adjacent passage from the *Prometheus* article, then, we hope it is now clear that the author’s assertion is based on a confusion of these two sorts of actuality.

* See also “Relationships” in the Spring, 1972, issue of the JOURNAL, pp. 20–21, and “*E Pluribus Unum—Cont’d: Part III*” in the Spring, 1977, issue, pp. 39–40 ftn.

The fact that the apple stands behind the pear is as much an illusion as is the fact that the red area is an apple. What justification does Barnes have for admitting the illusion of space as basic and denying that the illusion of subject is basic?

The fact really is that the red area is *not* an apple, but an area of red paint.

Subject, to put it more broadly, is nowhere to be seen in a painting—even in one of the most literal sort. Subject is that which the artist experienced; it is neither the experience nor the meaning of his experience.

As for the illustrative aspect of a work of art, which is what the author presumably has in mind in this passage, that, of course, does occur, just as we saw in the preceding corrective that three-dimensional space does, as a result of the relationships established by the artist among the basic attributes of his medium. And, as an aspect of a painting, it serves to specify, to embody, to qualify in a particular way the nature of the basic elements. In other words, it, the illustrative aspect, is to the “illusion” of space as, say, a species is to a genus: it is but one manifestation of the artist’s use of color, line, light and space.

In this complaint, then, the author has again confused the element of space *per se* with the particular kind of space that the artist creates in a given painting.

Again why should not such properties as rhythm or variety be included in the basic set if space and light are admissible. . . . There is an arbitrary quality in this and it is not as objective a matter as we have been led to believe.

The fact is that Barnes' system is well suited to judge artists who were concerned with color, line, space and light — particularly if they were concerned with using color in a certain fashion (which Barnes calls structural as opposed to color used for labeling or decorative purposes as in Fra Angelico).

When brought up against artists whose interests were different, the Barnes system struggles. Thus for instance Mondrian has no concern at all with light and neither does a large body of hard edge painting.

The corrective answer lies in the question itself: rhythm and variety are *properties* of things, not the things themselves nor the elements that make them up—a confusion of effect with cause.

As for being arbitrary—so says the author, but he fails objectively to prove the correctness of his statement. In any case, objectivity is a matter of demonstration, not of belief; our practice is not to lead anyone anywhere, but to show them how to get there.

Which artist-painter is not concerned with color, line, space and light? And how, we might also ask the author, has he come to a conclusion about what fashion of using color suits Dr. Barnes' system? That is, how does one differentiate between one fashion of using color and another if not by way of the objective method, *i.e.*, by observation and analysis on the basis of what is observed.

All evidence—the article in question itself—points to the fact that it is the author of the article rather than the Barnes system that struggles, and collapses in the struggle.

In truth, under *any* system that does not require one to

turn his back on, close his eyes to or otherwise totally ignore the painting, Mondrian's typical work cannot help but be seen as based essentially on themes of light (often pure white) areas played against dark (often black) lines or color areas that contrast dramatically with each other in terms of light and dark.

The same correction stands up in the case of any hard-edge painting—provided the painting is visible to the naked eye.

Line in the sense of drawing is absent from Rothko and much of Abstract Impressionist art.

Limiting line to the category of "in the sense of drawing" is, of course, a purely arbitrary restriction on the part of the author: here he is pounding at a straw man of his own devising. What matters the "sense" of a linear element? Two color areas, three color areas have a kind, *their* kind, of linear demarcation, however vague or fluid, and the kind of linear demarcation that it is can only be detected by *objective* observation. Besides, all areas of any painting, whether Abstract Impressionist or anything else we could name, that reach or, for that matter, do not reach the edge of the canvas cannot but have

Space is absent or virtually so in much of the painting of Europe before Giotto and much of the painting after 1950 and from a great deal of the painting of other civilizations. Two-dimensional design was considered more important.

One can fairly say that Barnes' system is admirably suited to the art to which it

at least one well-defined linear boundary.

As we have noted, space cannot be absent, even "virtually so," in any visual entity: even if a single area of a single color covering the entire canvas constituted the entire painting, that painting, that area of color, extends in space—to the right, to the left, towards the top, towards the bottom.

As for two-dimensionality, the author has obviously taken it to mean no dimension in space, from which erroneous thesis he concludes that there is no space in two-dimensional design.

Furthermore, even if we were to ignore the facts and accept the author's proposition that space only includes that of a three-dimensional sort, how does he, how do we, come to judge that certain paintings create an illusion of depth and others do not? By, again, the objective method of observation of the facts there on the canvas for the eye to register—and not by way of anyone's mere say-so.

An inaccuracy of fact: Barnes' system has been directed at a great deal of

was directed — European painting from Giotto to the 20th century.

One will see the limitation [of the objective method] when observing that Picasso of the blue and rose period is well regarded by Barnes—cubist Picasso less so.

Yet Cubism was the great advance of the first part of the century.

other art as well, and with no loss of suitability.*

The objective method, we might again stress, is a tool for understanding of essentials, and the test of its universality is whether it works at all: we do not reasonably require that a microscope be used on every conceivable bacterium before it be acknowledged to function properly.

A *non sequitur*, and an example of the author's confusion of the application of a method with the results of that application.

Why does anyone have to believe this? It is a gratuitous and utterly unobjective statement and, as a "proof" of the failure of the method, totally irrelevant.

* For example, furniture, wrought iron, pottery, American Indian silver and blankets, early Egyptian and Greek objects (see the Foundation collection), African sculpture (see "Primitive Negro Sculpture," by Guillaume and Munro, both former members of the Foundation staff), music (Dr. Barnes used to hold discussions on this subject weekly), philosophy (see "Art as Experience," by John Dewey, Director of Education at the Foundation at the time that Dr. Barnes established the educational program) and boxing (as, for instance, when Dr. Barnes trained one of the workers in his chemical plant to apply the scientific method to his technique in the ring—with favorable results).

Surrealism was the next great movement as was to be expected from the century of Freud.

Barnes with absolute consistency considered the surrealists with regard to color, line, space and light and did not concern himself with the surrealism that was their own concern.

This led him to denigrate them, except for De Chirico,

Same corrective comment as above. To all such statements, the only reasonable response is, "That's what *you* say!" And this is a response we can rightly make regardless of whether we agree or not with the sentiment and regardless of whether or not it could be shown to be true from any as yet unspecified point of view. For the fact remains that, as stated, it is mere unsupported opinion—and not genuinely communicative of a verifiable idea.

That, needless to say, is what the objective method of approach to the philosophy and appreciation of art is about—*i.e.*, the presence or absence of art *in* the picture *on* the canvas, the meaning of a painting *as* a painting and not the extravagances of the painters' lives or the "meaning" that might accrue to the painting by virtue of an extraneous set of "code book" definitions of subject-facts.

De Chirico's early canvases stand the test (which fact the author fails to observe) of objective study from the standpoint of art.

and is a violation of Barnes' own principle that we must judge how well the painter has fulfilled his goal—not tell him what his goal should have been.

The violation here is the author's and not Dr. Barnes'. For the author, any goal is, apparently, the legitimate province of art, and the fulfillment of that goal, equally apparently, produces a work of art. In fact, however, the goals of Surrealism are not synonymous with the art in painting any more than, say, goals of commercialism or, for that matter, the goals of a baseball team are. They may provide the artist with a motive for painting, but they remain outside what the picture itself is in terms of its makeup as a discrete visual entity.

We might remark that the Barnes method has never professed to concern itself with what people's goals should be, but with the goals of art and their objective presence or absence in a painted canvas.

It will be noted that Barnes had no concern with Abstract Expressionism and virtually no concern with sculpture. This is consistent with the above expressed thought that his system was successful only when it dealt with a certain type of material.

The question of Dr. Barnes' concerns is certainly not in the author's power to determine.

The assertion about what the system may be successfully applied to has been dealt with above, but let us add here a flat assertion of our own—and one that the world's experience upholds—

namely, that the objective method is the basis of *all* fruitful analytical thinking, not only in the whole field of art, but in all fields of study.

If, however, as it seems to be, the author's real complaint is that a particular "ism" admired by the art world at large receives short shrift from Dr. Barnes (Dr. Barnes self-evidently did not ignore sculpture, as the Foundation's collection shows), then we can only answer that not all painting is equally worthwhile from the point of view of art. This is not the failure of the method, but the failure of the painter.

This is shown even more clearly when one considers the oriental art in the Barnes Foundation collection. It is not of a quality consistent with the greatness of the paintings that are the core of the collection.

The new point to be made with this passage has to do with the author's allusion to the relative "quality" of the oriental art as against the other paintings in the Foundation's collection.

First, as it stands this passage is merely another sample of unsupported, completely subjective opinion, an *ipse dixit* pure and simple.

Second, as we have said of earlier such *ipse dixits*, it contributes not a thing towards proving the point it is ostensibly brought in as witness to.

And, third, neither the

term quality nor the term greatness has an objective meaning until it is attached to a point of view or a particular characteristic of an observable entity. Used as the author and the majority of lecturers and writers in the field of art use it, it merely stands as a way of stating a personal preference—of saying, “I like it”; for the bald statement that a thing has “quality” discovers nothing about that thing.

This technique of lending a pseudo-objective flavor to wholly subjective deliverances is the trademark of academic authority. It is to be deplored not so much because it attempts to disguise an inability to come to grips with the actuality of things or an inability to think clearly—everyone is guilty of those faults on occasion—as because it is often so irresistibly “convincing”—to the speaker or writer himself as well as to his audience—hence interferes with, stifles, genuine thought.

. . . I do not want to scrap Barnes’ four elements, but I do want to note that they will not be conclusive in judging art that is primarily concerned with subject

Presumably, this refers to the pictures of such painters as Norman Rockwell and the run-of-the-mill Surrealists. In other words, it does not refer to art at all.

or with two-dimensional design

Why not? No logical or objective reason is given. Furthermore, the assertion is false: two-dimensional "design" is as much a visual entity, hence subject to objective study on the basis of its essential attributes as such of color, light, line and space, as is an instance of three-dimensional "design." Does the author believe that a painter who incorporates a sense of three-dimensional space in his work never portrays an area as flat or that when Dr. Barnes came to such an area in a painting he was obliged to ignore it?

or with Indian philosophy or the like.

Of course not. The study of art *as art* is just that, and no more the study of Indian philosophy than it is the study of the shearing of sheep or the blowing of soap bubbles or the treating of diseases.

... Those who heard Kenneth Clark's TV series on Civilization will be acutely uncomfortable about the way he equated "Civilization" with "Western Civilization." Similarly Barnes addressed western painting of a certain kind.

Contrary to the author's implication, "equating" and "addressing" are not in the least similar. This passage exemplifies the sort of confusion that runs throughout the author's development of his ideas—one which reflects a predilection for shifting the meaning of or for misusing words and then basing his

argument on his own semantic mistakes. Indeed, generally speaking, a good deal of the difficulty in comprehending the Foundation's method arises from just such a lack of understanding or of precision in the use of language.

This is proper enough. Trouble arises only when the critic or his audience believes that the axioms developed for one art will necessarily apply to other arts or other cultures.

Trouble surely does arise; but it is the author's trouble—characterized both by his construction of his point on a faulty parallelism (see above) and by his persistent inability to distinguish principles that guide one in learning to see art as art from specific observations about a given tradition or traditions. A method is not, as the author seems to believe, a set of pre-determined facts or conclusions, but a *way* of getting to the facts and a *way* of reaching conclusions based on facts. And whether or not Dr. Barnes "addressed western painting of a certain kind" has no more bearing on the applicability of his method to the whole of art than does "addressing" a given bacterial infection with penicillin have on its, penicillin's, applicability to bacterial infections in general.

A good example of this is seen in the case of African sculpture.

We plead surprise. The Foundation includes about one hundred and thirty pieces

of African work in its collection.

. . . A great deal of aesthetic criticism has been devoted to considering it [African sculpture] in terms of the criteria by which cubism was judged.

The "criteria of cubism" have nothing to do with Dr. Barnes or his method, nor does the fact that "a great deal of aesthetic criticism" was devoted to considering African sculpture in those terms affect the "axioms," or principles of appreciation, established by Dr. Barnes.

. . . If the [African] sculpture was seen being used in dance or in ritual act [wrapped in cloth and straw, painted and covered with mud plaster and the like], or lit by torch rather than bulb a very different effect would have been seen.

True enough, and if that were all that was seen of it, then the *art* in African sculpture would never have been known.

Coincidences between African sculpture and cubism are coincidences and nothing more.

A peculiar definition of coincidence in light of the fact that pieces of African sculpture were collected by Vlaminck and Derain, who were friends of Picasso and Braque, in the years preceding the birth of cubism.

To judge African art by our sculptural criteria is misleading. It can be done but we should be acutely aware that we are playing an intellectual game and are ignoring much

What "our sculptural criteria" are has not been identified by the author, so it is impossible to determine precisely *how who* would be misled, nor are we given in-

of what was the sculptor's intent.

formation sufficient to confirm that we could, with whatever qualifications, judge African art by those criteria.

We can, however, state categorically that judgement on the basis of the objective method involves neither "playing an intellectual game" nor ignoring the sculptor's intent. Observing what is presented to our eyes and deriving conclusions about *its* nature and characteristics from that activity is not an "intellectual game." Comprehension of the sculptor's intent *as a sculptor, i.e.*, his intent, conscious or unconscious, in terms of the piece he has created—and that is the only intent that is relevant in our judgement of its meaning as a work of art—is inherent to the successful application of the objective method. What is used and how it is used—the effect of the relationships established between volume and volume and space and volume, between patterned areas and unpatterned ones, between projections and incisions, between curves and angles, etc.—are the objective manifestations of intent from the *point of view of art* and, needless to say, are part and parcel of what the appli-

Here is where I think the critic can make a contribution. . . . He can present the axioms by which African sculpture or the art of other cultures can be judged.

. . . Who after all is fit to tell Miro that he should have concerns more like those of Cezanne? Or to say that if he were more Cezannesque he would be a better painter?

cation of the objective method naturally and necessarily discovers.

We hope to have made clear by now that the objective method satisfies the author's requirements.

Another straw man, for Dr. Barnes never did so. Indeed, the implication of this passage is totally antithetical to the objective method. Not only does telling Miró, or any artist, how to paint have nothing to do with Dr. Barnes' approach, but phrasing such a comment in the way the author has done is itself unobjective. What does "better painter" stand for? A "better" painter from what point of consideration—from the viewpoint of using a greater quantity of pigment (better it would certainly be for the art-supply merchant)? Or from the viewpoint of producing a saleable item to collectors of Cézannes?

Like the terms quality and greatness discussed earlier, such terms as good, bad and better, when used without qualifications, are meaningless as descriptive adjectives of observed phenomena, and their use is symptomatic of a

failure in the ability to cope objectively with problems at hand. In this context, we might list other such vacuous terms in common currency as excellent, superb, stunning, beautiful, mediocre, wonderful, impressive, marvelous and so on.

The true critic will be the one who can understand art enough to know by which set of standards it should be judged — and is intelligent enough to know that to try to apply one set of standards to all art is to understand neither the principles of art nor of measurement.

Let us pause to define our terms so that we shall all be clear as to exactly what we mean by “the true critic.” He is a person, first of all, whose interests lead him to observe a thing or situation; who thinks about, examines what he has observed; weighs his observations against his background knowledge; relates them to other observations; constructs hypotheses about them; then tests those hypotheses against his observations and knowledge in the light of his intelligence and imagination; and, finally, comes to conclusions about the nature of what he observed. That is to say, he is objective: he uses all the powers of his mind and senses to discover the abiding principles by which the matter of his field of interest may be comprehended. And this is so whether “the true critic” be a scientist, an aesthetician, a psychologist, a sociologist, a farmer or whatever.

How, after all, does the diagnostician identify the nature of his patient's illness? The same way in which one identifies the nature of anything, *viz.*, by objective observation of signs and symptoms, be these of color, line, light and space—the constituents of a painting—or of pain (degree, kind and location), temperature (high, normal, low), etc.—the signs or constituents of the state of health of the doctor's patient.

Now to the author's assertion. The fact is that there are constant principles that govern every sort of actuality; this is "axiomatic" of existence as we know it. Insofar as we are able to apprehend actuality, we are capable of discovering those principles that identify its meaning from a particular point of interest. This is what the objective method applied to art does, just as it does when applied to the physical world of the scientist. And the genuine, that is, objectively discovered, principles of art are no more whimsical and no less universal than are those of science. "The true critic," then, contrary to the author's concluding remark, understands enough to know that the only meaningful principles of

art are precisely those which do, in fact, apply to *all* art.

The true critic, too, will be the one who is intelligent enough to know from having applied the objective method, *i.e.*, from his own experience, that the principles of art, that what makes art art, remain intact as principles at all times and in all places and, consequently, are as applicable to a discovery of the presence, the absence, the kind of aesthetic qualities and the meanings of what makes them up—be they of a positive or a negative nature—as, once again in another field, is the use of a microscope to the discovery of the nature of bacteria. And by aesthetic situation we mean art in any medium, in any field of interest or activity—choreography, literature, architecture, playwriting, music, film, down to or up to the art in living: *their* basic constituents, *their* intrinsic possibilities, the specific relationships and particular goals from the aesthetic point of view.* For, as

* For the identification and significance of aesthetic qualities, we refer the reader to the essays "Aesthetic Quality" in the Spring, 1971, issue of the JOURNAL, pp. 3-26, and "Expression" in the Autumn, 1974, issue, pp. 3-4.

the Foundation brochure states: "The purpose of the Foundation is not to defend any particular school or work of art. It is, rather, to provide a method for objective study and impartial appreciation of the art of all periods."*

* p. 4.

The above excerpts from *Prometheus* selected for our present "Corrigenda" and *mise au point* (that is, adjustment of facts) do not stand alone, but are symptomatic of general confusion about what's what in art. Art, unfortunately, seems to lend itself to being talked and written about or discussed in terms, often abstruse and mystifying in themselves, that have nothing to do with the topic, *i.e.*, with the art in art. Speakers and writers in the field sheepishly take refuge in the use of grandiloquent language, "copping out," so to speak, in their effort to tackle the real issues rather than coping with them or facing them objectively for what they are. And the pronouncements that most often come from such quarters are on a par with whatever arguments could be proffered in favor of the latest perfected avant-garde method of raising crimson periwinkles without success. Correspondingly, the judgements and verdicts with regard to the art merit of this or that piece, of this or that tradition or of this or that exhibition—as of the objective method—remain unobjectified and have, therefore, no more validity or significance than would the answer to our inquiry as to "what is that traditional German meat dish called *Kalbsnierenbraten*?" were we told and told only, "Take my word for it, it's delicious."

And with that we rest our case.

Unless otherwise stated, the originals reproduced on the following Plates belong to the collection of The Barnes Foundation. Text references to the illustrations are indicated by page numbers under each reproduction. For the reader's convenience in following the analytical discussions, the reproductions of key pictures appear on fold-outs that can be exposed while the text is being read. Dates are given when specifically pertinent to the text.

PLATE 1



Renoir

Mother and Child (1863)

Copy of central part of Rubens' *Hélène Fourment with Her Children*, Louvre
(Privately owned—Photograph: Courtesy of François Daulte)—Page 5 ftn



Renoir

Pierrot and Columbine (1861)
(Collection André Goldet, Paris
— Photograph: Courtesy of François Daulte)— Page 5 ftn

PLATE 3



Renoir

Pierrot and Columbine (1861)
(Collection André Goldet, Paris
—Photograph: Courtesy of François Daulte)—Page 5 ftn

PLATE 4



Renoir

Mlle Romaine Lacaux (1864)
(The Cleveland Museum of Art
—Gift of Hanna Fund)—Page 5



Corot

Woman with a Pearl
(Louvre— Photograph: Musées Nationaux, Paris)— Page 5

PLATE 6



Courbet

Baby
Frame—Louis XV
—Page 59



Renoir

Lise (c. 1866)
— Pages 37, 37 ftn



Renoir

Madame de Pourtalès (1870)
(Fogg Art Museum, Cambridge, Mass.)—Page 5



Courbet

Woman with Doves
— Page 5



Renoir

Woman at Spring [La Source] (1875)

—Page 5

Frame—Louis XIV

—Pages 58–59



Renoir

Sailor Boy (Robert Nunès at Yport) (1883)

—Page 5

Frame—Louis XIV

—Page 58



Gauguin

À Mr Loulou—Souvenir
—Page 11



Luigi Settanni

Mexican Child
Frame—by Charles Prendergast
(Privately owned)—Page 52 ftn



Renoir

Woman in Blue (c. 1879)
Frame—by Max Kuehne
—Page 56 ftn



Renoir

Girl with Hat (1893)

—Page 5

Frame—Louis XIII (Garland)

—Page 57

PLATE 16



Renoir

Nude in Landscape (c. 1902)
—Pages 8 ftn, 23 ftn, 36–37



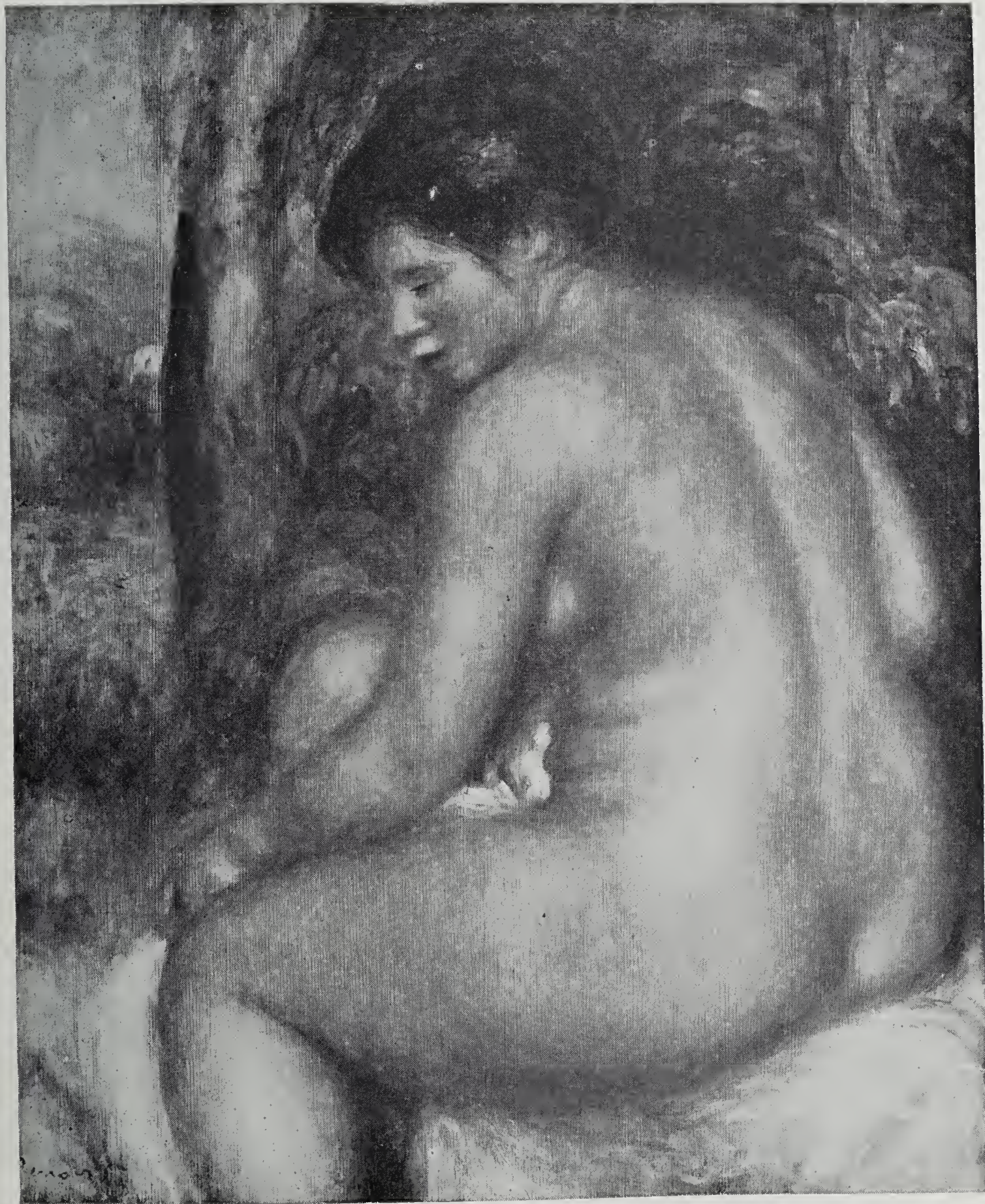
Renoir

Bather [Gabrielle] Drying Herself (c. 1909)
—Pages 6, 8 ftn



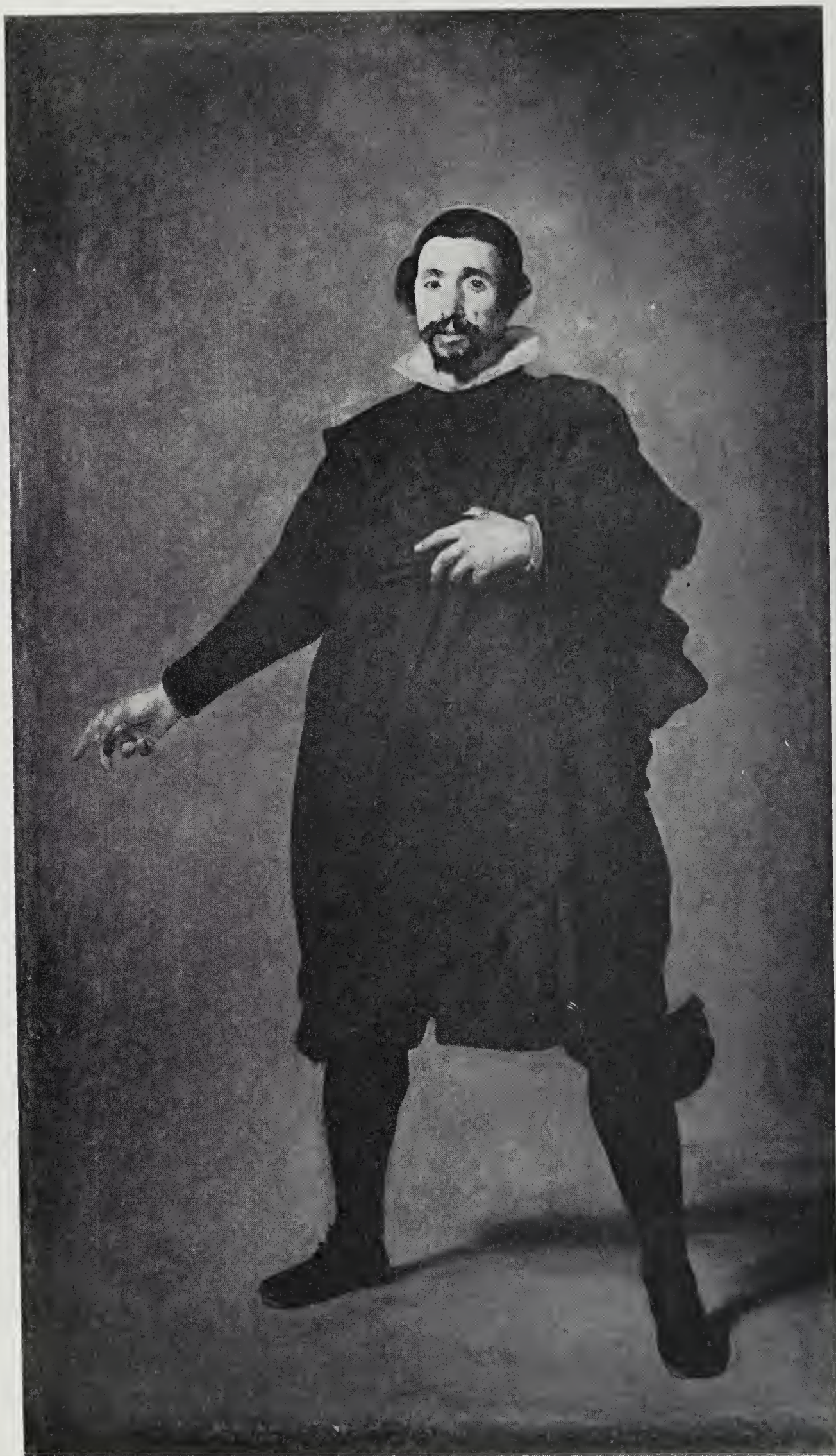
Titian

Tarquinius and Lucretia
(Gemäldegalerie der Akademie der bildenden Künste, Vienna)—Pages 8, 15–16



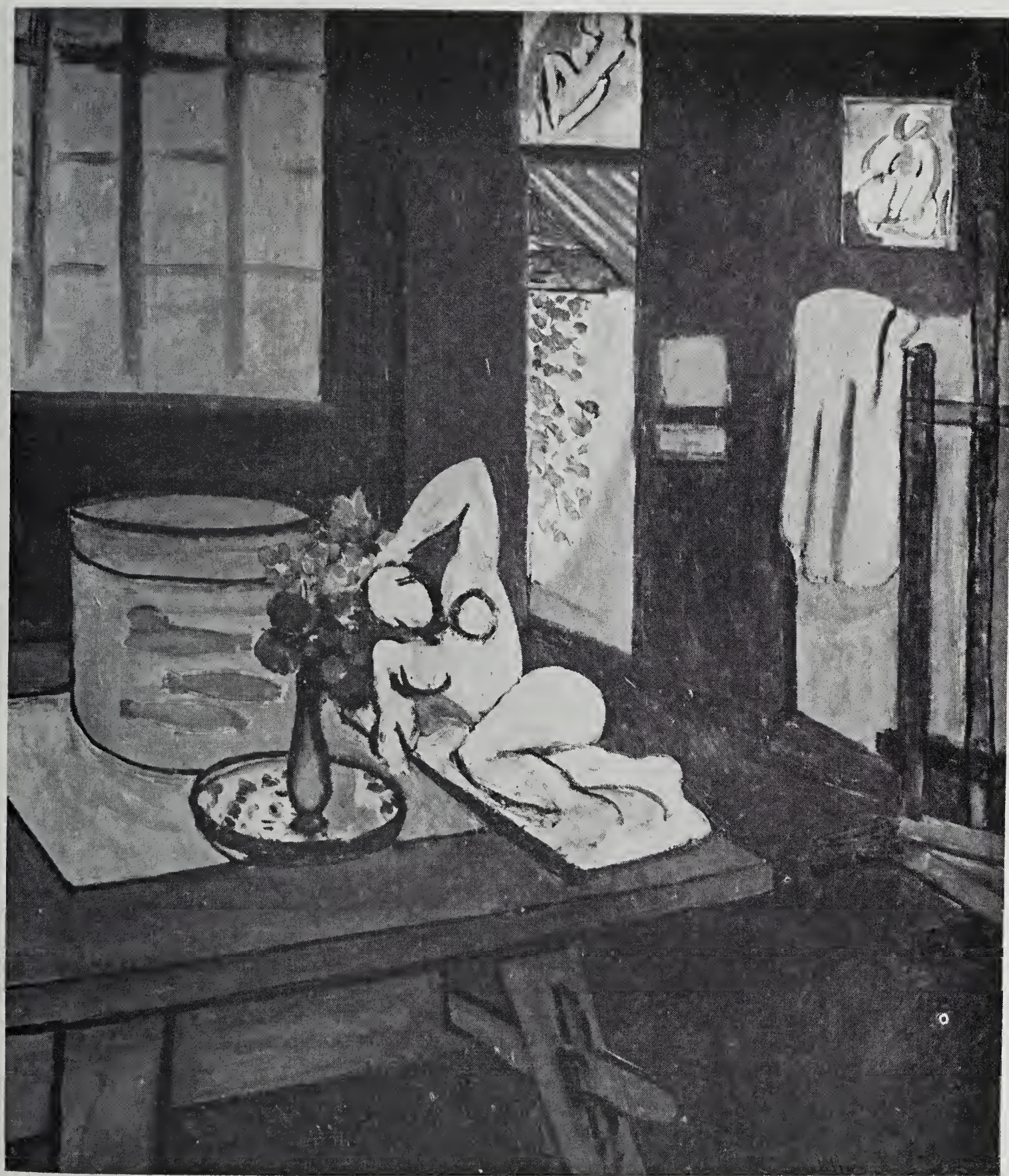
Renoir

Nude, Back View (c. 1911)
—Pages 6, 36



Velázquez

Portrait of a Buffoon of Philip IV
(Prado Museum, Madrid)—Page 11



Matisse

Interior with Goldfish (1912)
— Page 11



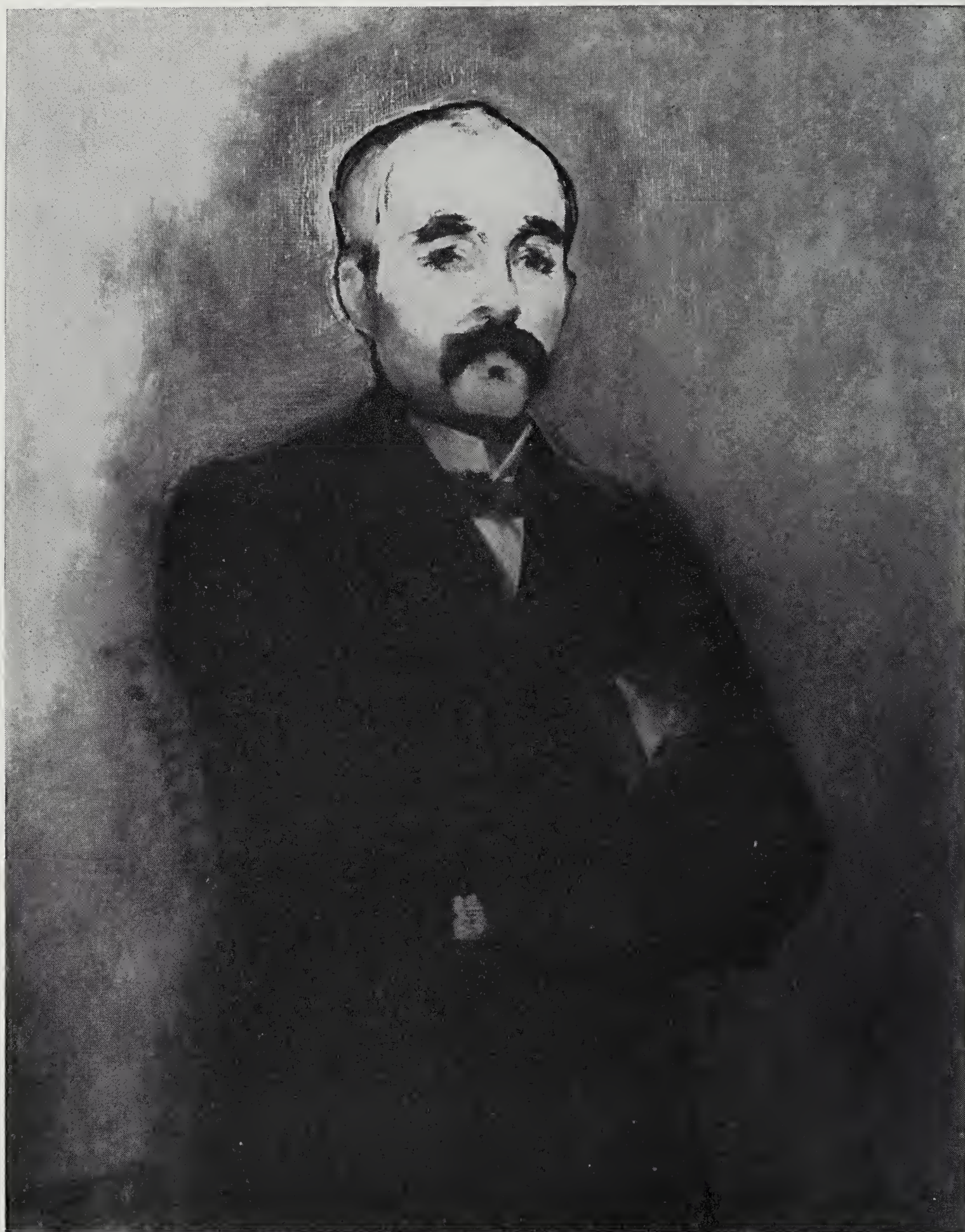
Matisse

The Riffian (1913)
—Pages 11, 29, 30 ftn, 31



Aristodemus Kaldis

Absorbing Art
—Pages 29–30, 30 ftn, 31



Manet

Portrait of Clémenceau
(Louvre, Jeu de Paume—Photograph: Musées Nationaux, Paris)—Page 11



Matisse

Music Lesson (1916)
—Page 11



Toyokuni



Toyokuni

Woman and Lanterns
—Page 11



Matisse

Two Women in Interior (1947)
(Blue and yellow garden)
—Page 11



Matisse

Two Women in Interior (1947)
(Red and yellow setting)
—Page 11



Greek (Attic) Kylix, c. 470 B.C.

Two Women Putting Away Clothes
(The Metropolitan Museum of Art
—Rogers Fund, 1923, New York)—Page 11



Matisse

Blue Nude 1 (1952)
(Collection Ernst Beyeler, Basel)—Pages 11–12



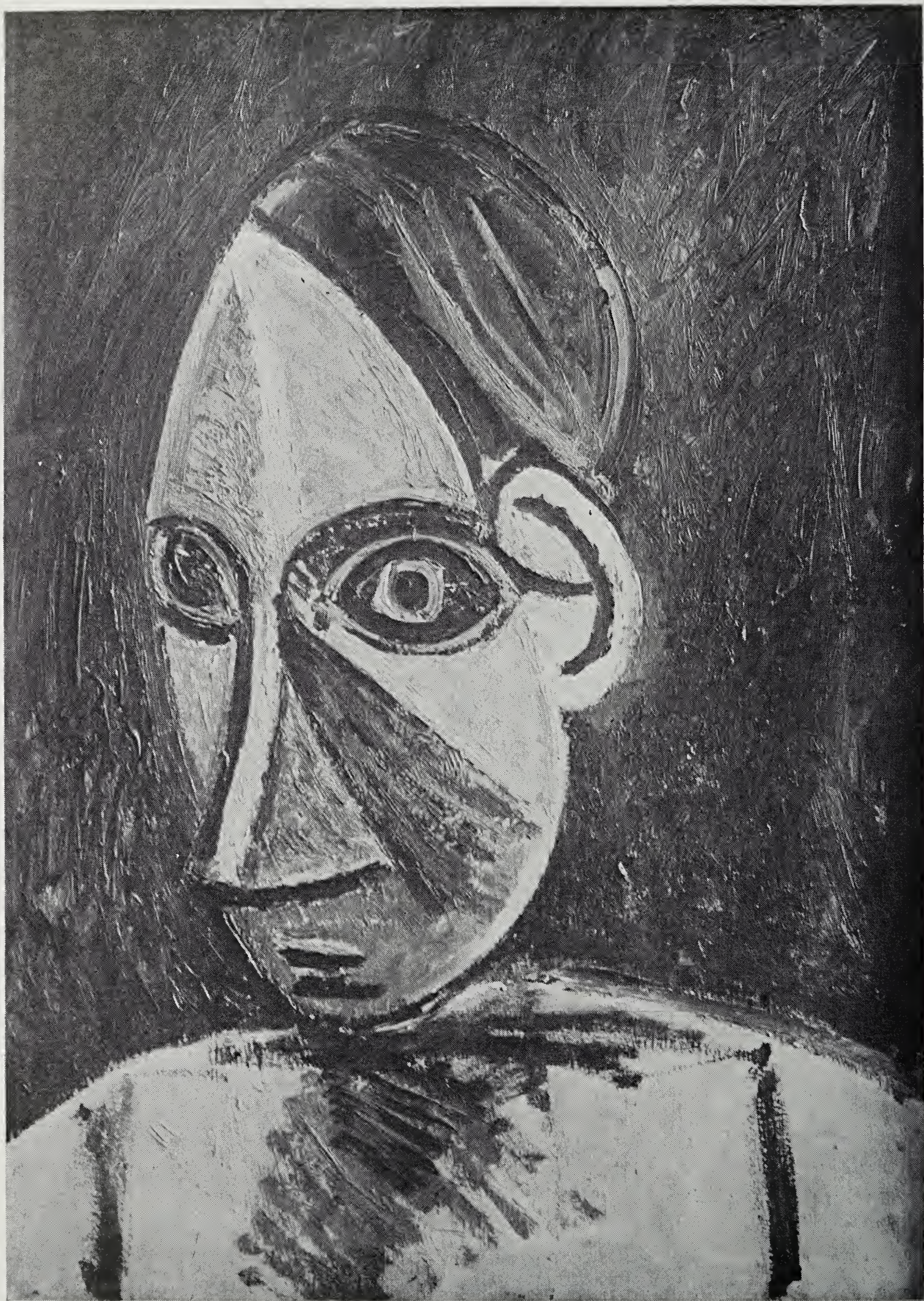
Picasso

Harlequins (Early 1900s)
—Page 12



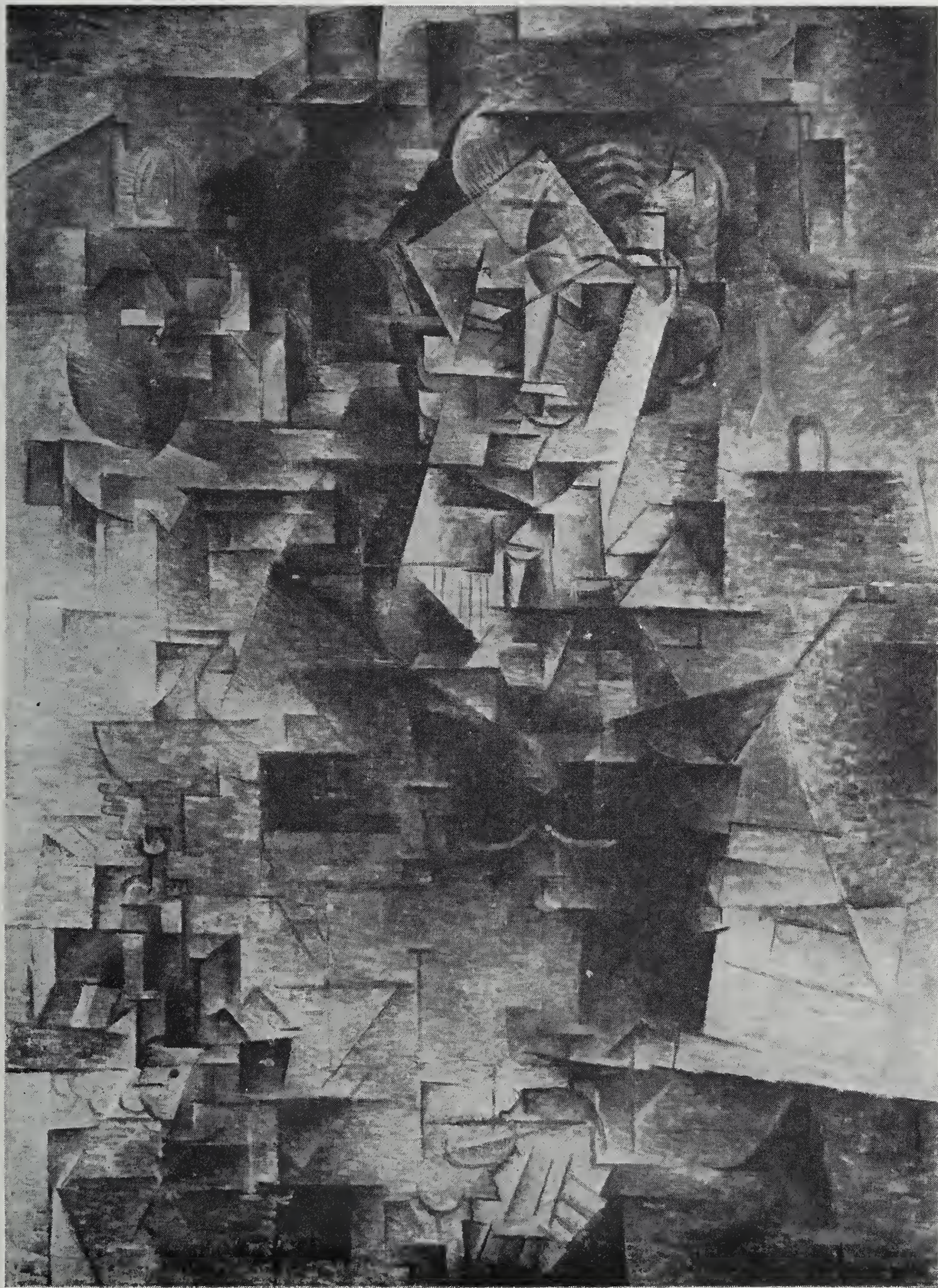
Picasso

Figures and Goat (c. 1905)
— Page 12



Picasso

Head of Judy (c. 1906)
—Page 12



Picasso

Portrait of Daniel-Henry Kahnweiler (1910)
(Courtesy of The Art Institute of Chicago)—Page 12



Picasso

Mme Picasso (1915)
(Present owner unknown)—Page 12



Picasso

Italian Woman (1917)
(Foundation E. G. Bührle Collection, Zurich)—Page 12



Renoir

Washerwoman and Baby (c. 1886)

—Page 5

Frame—*Régence*

—Pages 58–59



Karel Appel

Beach Life
(Hirshhorn Museum and Sculpture Garden
—Smithsonian Institution, Washington, D.C.)—Pages 41–42



Soutine

Portrait of a Man (Early 1920s)
—Pages 13–14, 14



Soutine *Servant Girl* (1934)
(Kunstmuseum, Lucerne)— Pages 13-14, 14



Matisse

Nude near Window (1920)

— Page 11

Frame—Louis XVI

— Pages 59–60



Pascin

Girl in Armchair (1914)
—Page 14



Pascin

Girl Resting (1921)
(Privately owned)— Page 14



Pascin

Mireille (1930)

(Musée National d'Art Moderne

— Centre National d'Art et de Culture Georges Pompidou, Paris)— Page 14



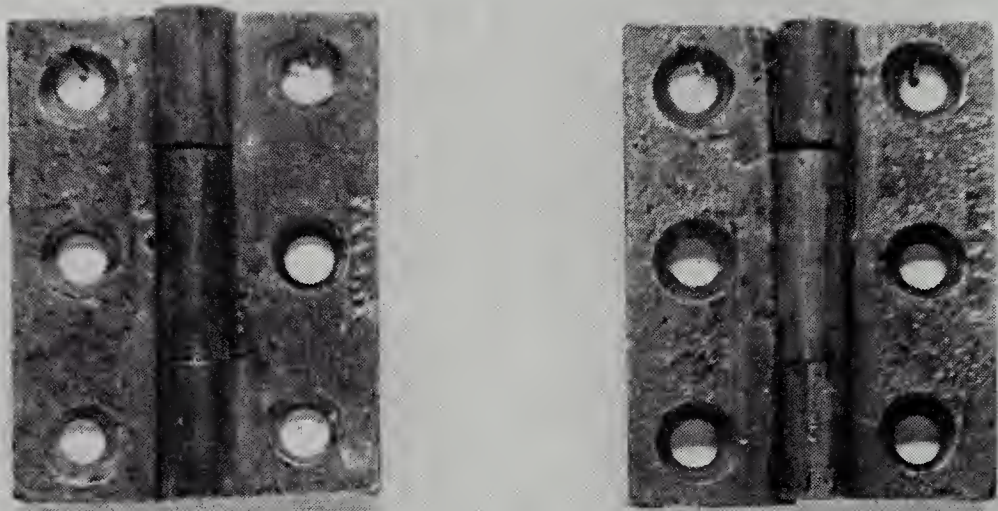
Thomas Hart Benton

Nude and Still Life
(Formerly Collection Mary and Nelle E. Mullen
—Present owner unknown)—Pages 18, 18-19 ftn



Leonardo da Vinci

Madonna and Child
(Bayerische Staatsgemäldesammlungen, Munich)—Pages 18–19 ftn



Machine-made Hinges

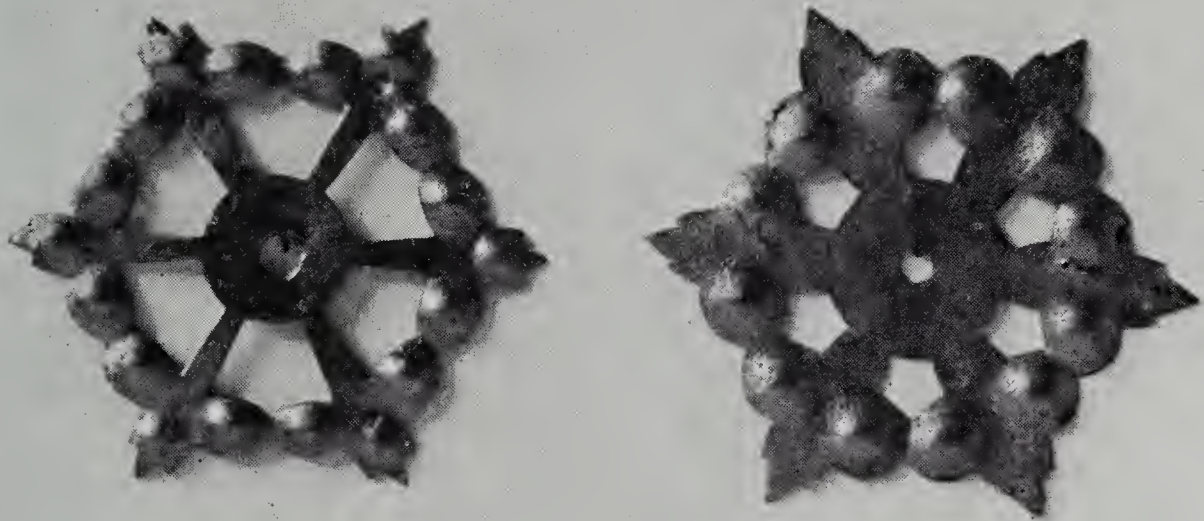
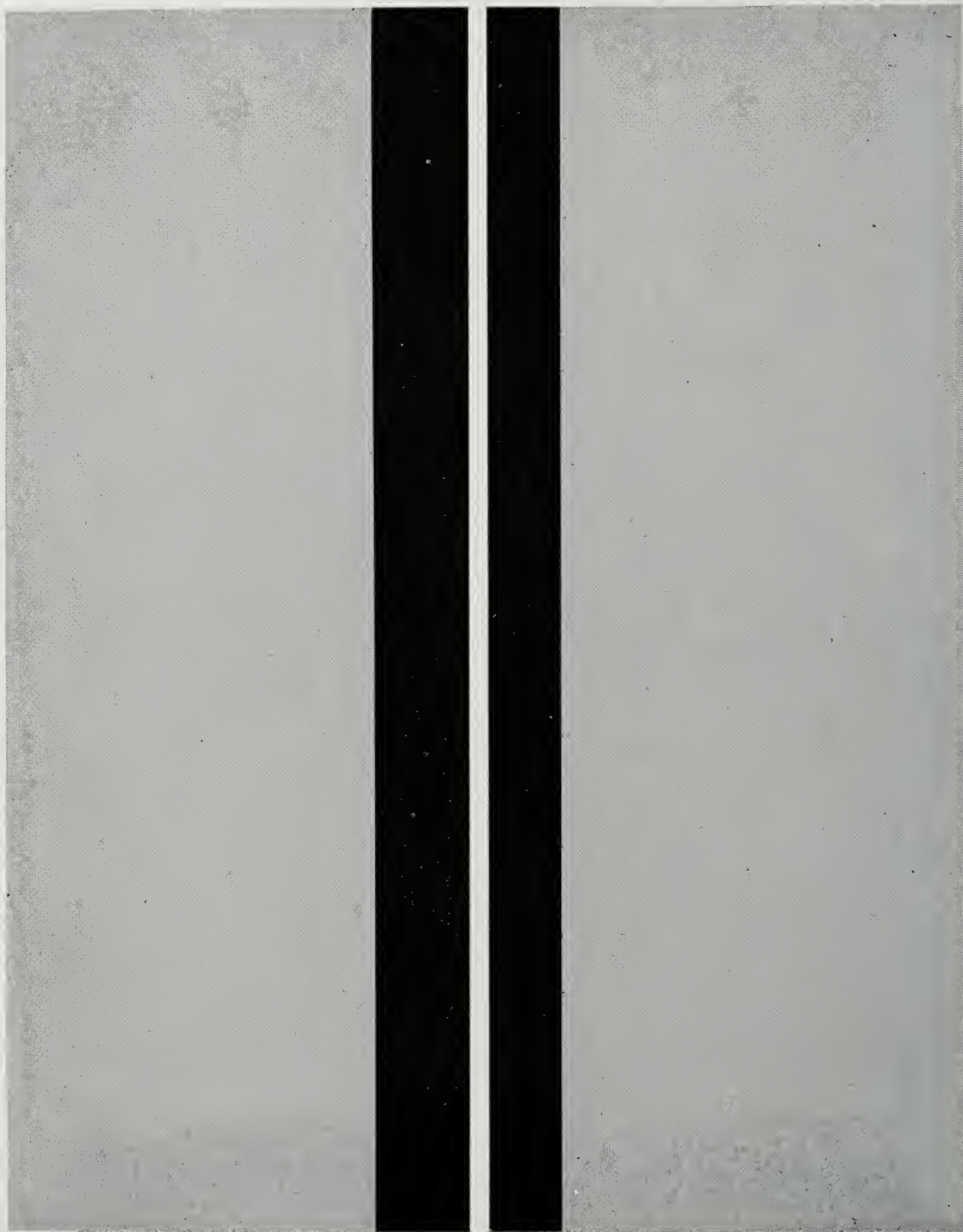


PLATE 50



Nassos Daphnis

The White Stripe
(Collection James Fitzsimmons)—Pages 41, 52



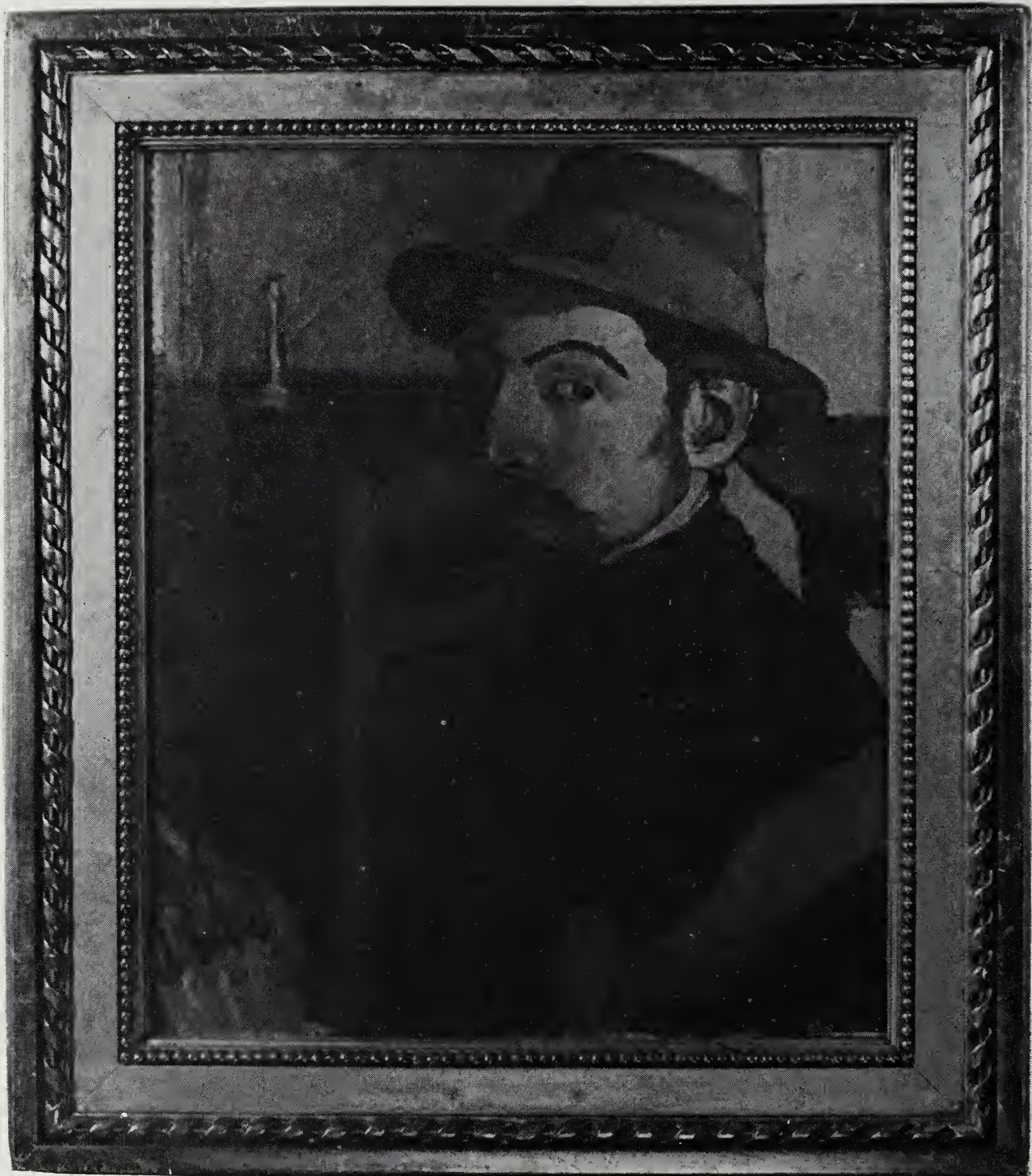
Pennsylvania Wrought-iron Hinges



Van Gogh

Thatches in the Sunshine (Reminiscence of the North)
—Pages 32, 34





Émile Bernard

Portrait of a Man
— Pages 31–32, 31 ftn, 39
Frame—Louis XVI (Ribbon)
— Page 59



Chardin

Portrait of an Artist
(Privately owned)—Page 31 ftn



Soutine

Woman in Profile (1937)
(The Phillips Collection, Washington, D.C.)—Pages 13–14, 14



Franklin Watkins

The Fire Eater
(The Philadelphia Museum of Art)—Page 61 ftn



Gothic stained glass

Ezekiel
(Cathedral, Bourges
— Photograph: Archives
Photographiques, Paris and S.P.A.D.E.M.)—Page 40



Gothic Stained Glass

The Good Samaritan
The Creation of the World
Adam in Paradise
(Cathedral, Chartres—Photograph YVON)—Page 40

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Altered Plate 60
—Page 50 ftn



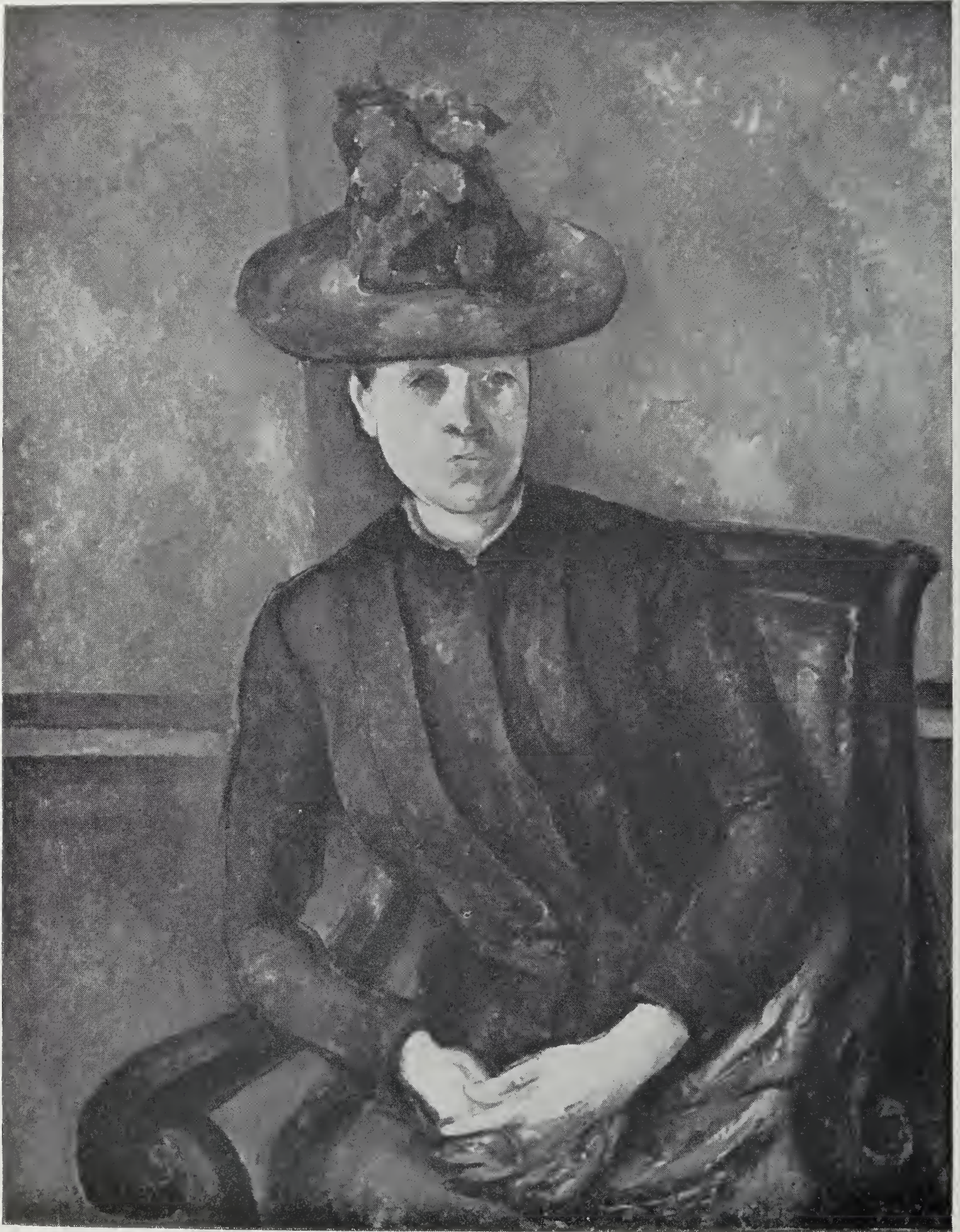
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Roman copy of Greek Statue of 3rd century B.C.
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Crouching Aphrodite
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Renoir

Detail from *Bathing Group* (Fold-out Plate 130)
—Page 17



Greek (Tanagra) (c. 400 B.C.)

Mourning Figure
—Page 17



Renoir

Detail from *Bathing Group* (Fold-out Plate 130)
—Page 17



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Veronese



Watteau

The Indifferent
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Rubens

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Greek (Parthenon), Fifth century, B.C.



Renoir

Detail from *Bathing Group* (Fold-out Plate 130)
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Delacroix

Women of Algiers in Their Apartment
(Louvre—Photograph, Musées Nationaux, Paris)—Page 5



Renoir

Algerian Woman—Odalisque (1870)
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Renoir

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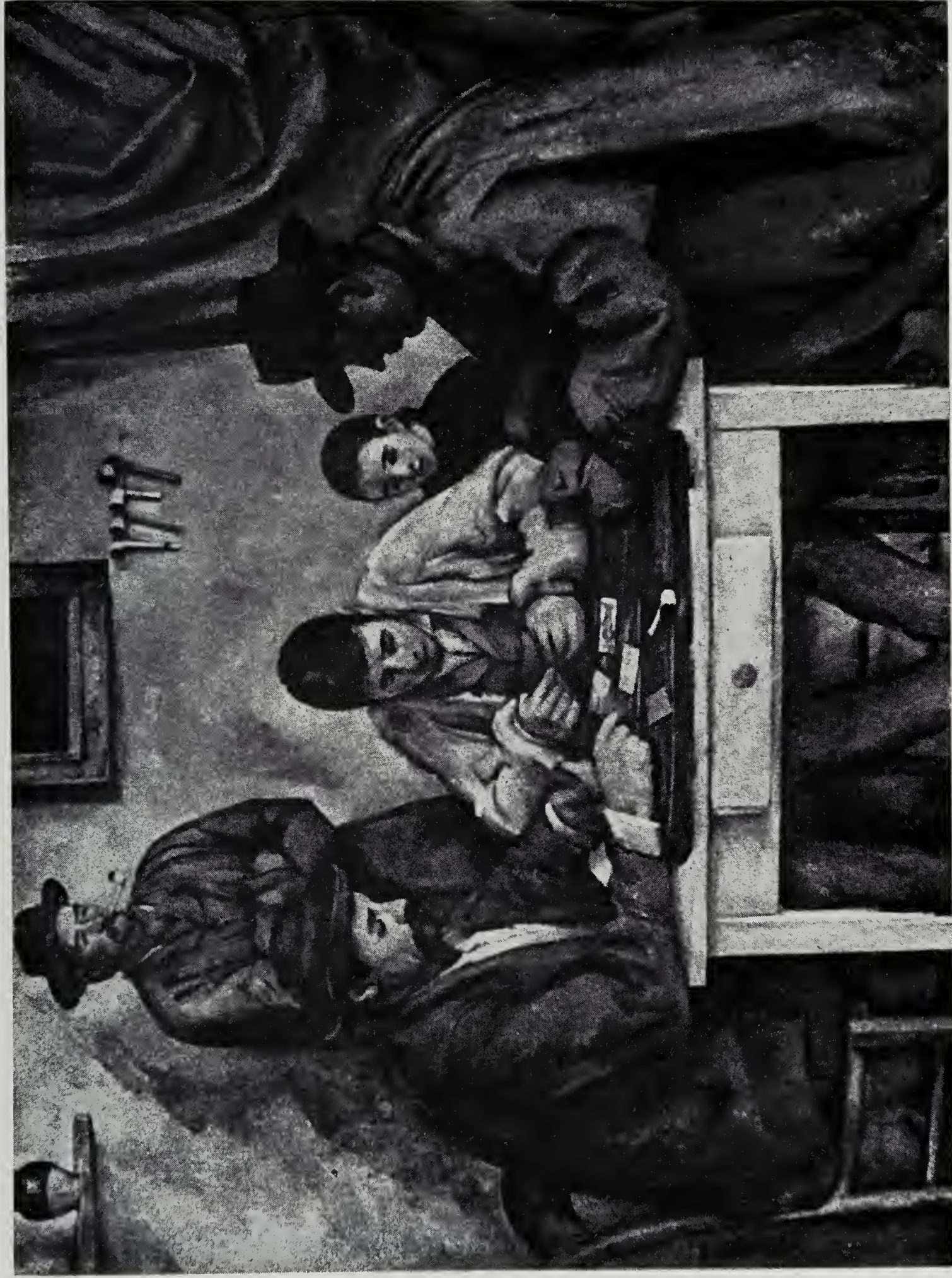


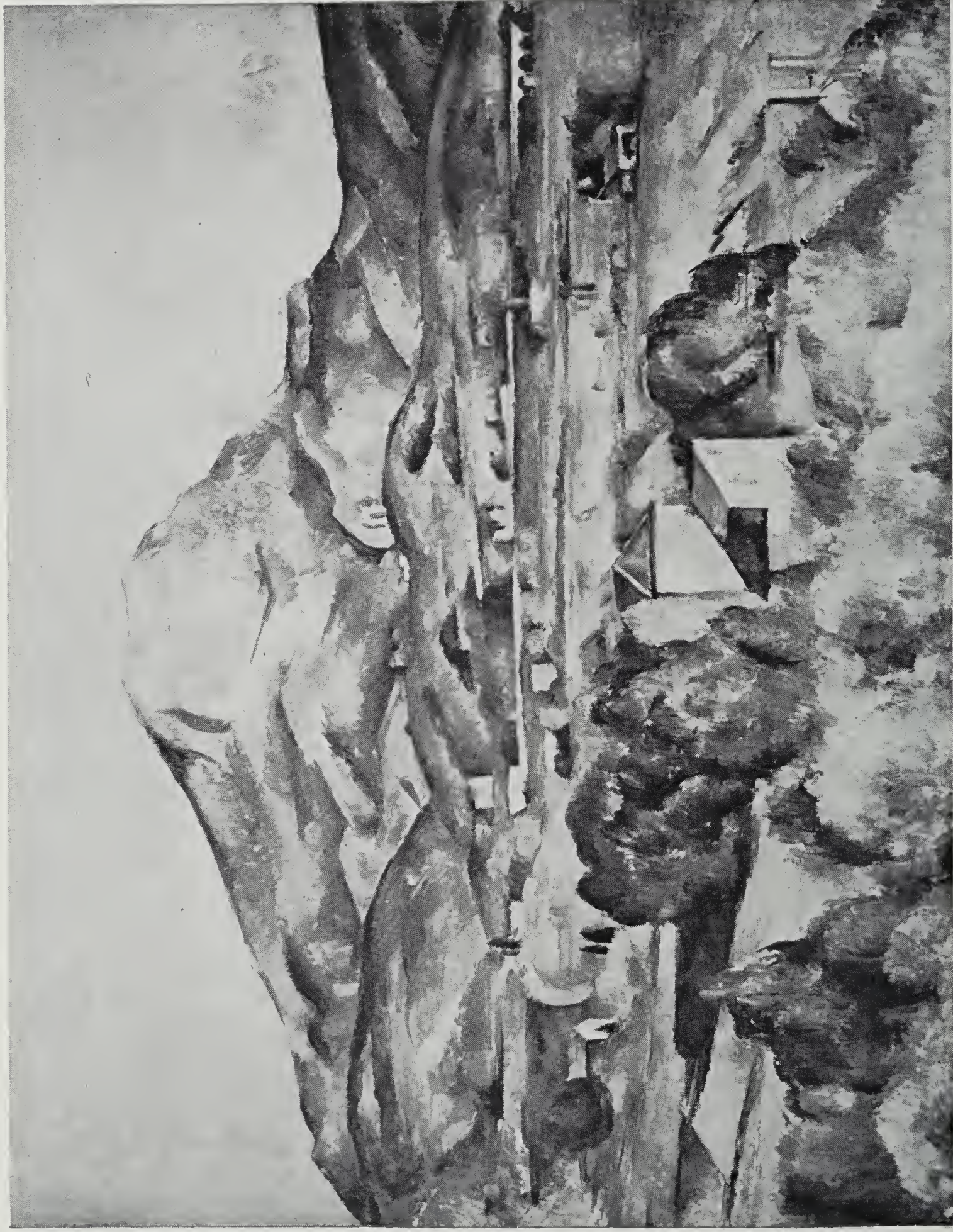


Cézanne

Altered photograph of *Bathers at Rest* (Plate 86)
—Page 35









Renoir

Farmhouse (Early 1900s)
—Pages 5-6, 36, 41





Matisse

PLATE 94



Matisse

The Dance (1933)
—Pages 11, 22, 54



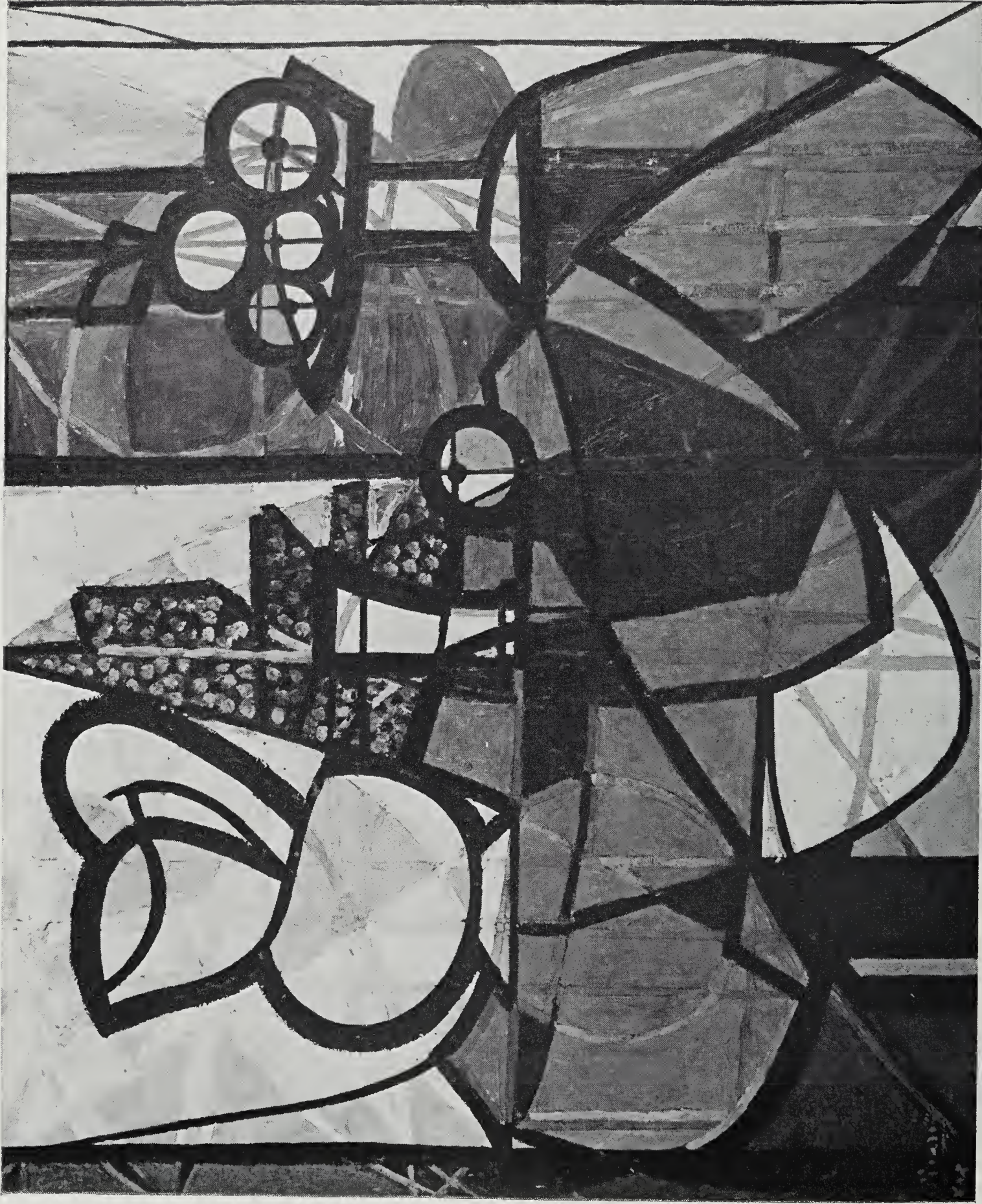
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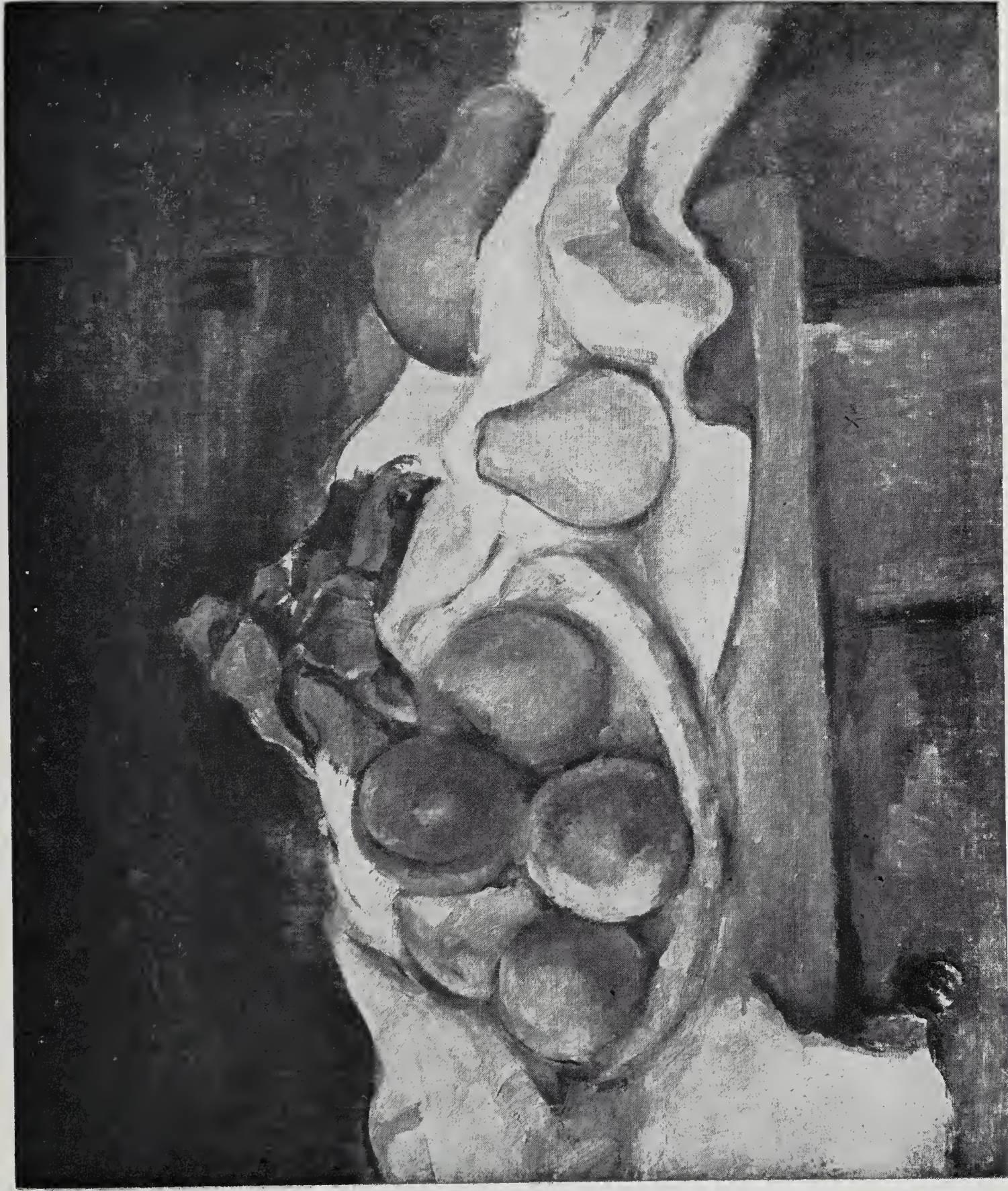
Mother and Child (1921)
(Courtesy of The Art Institute of Chicago)—Page 12

Picasso



Picasso

Pitcher and Bowl of Fruit (1931)
(Collection of Nelson A. Rockefeller
— Photograph, Soichi Sunami) — Pages 12



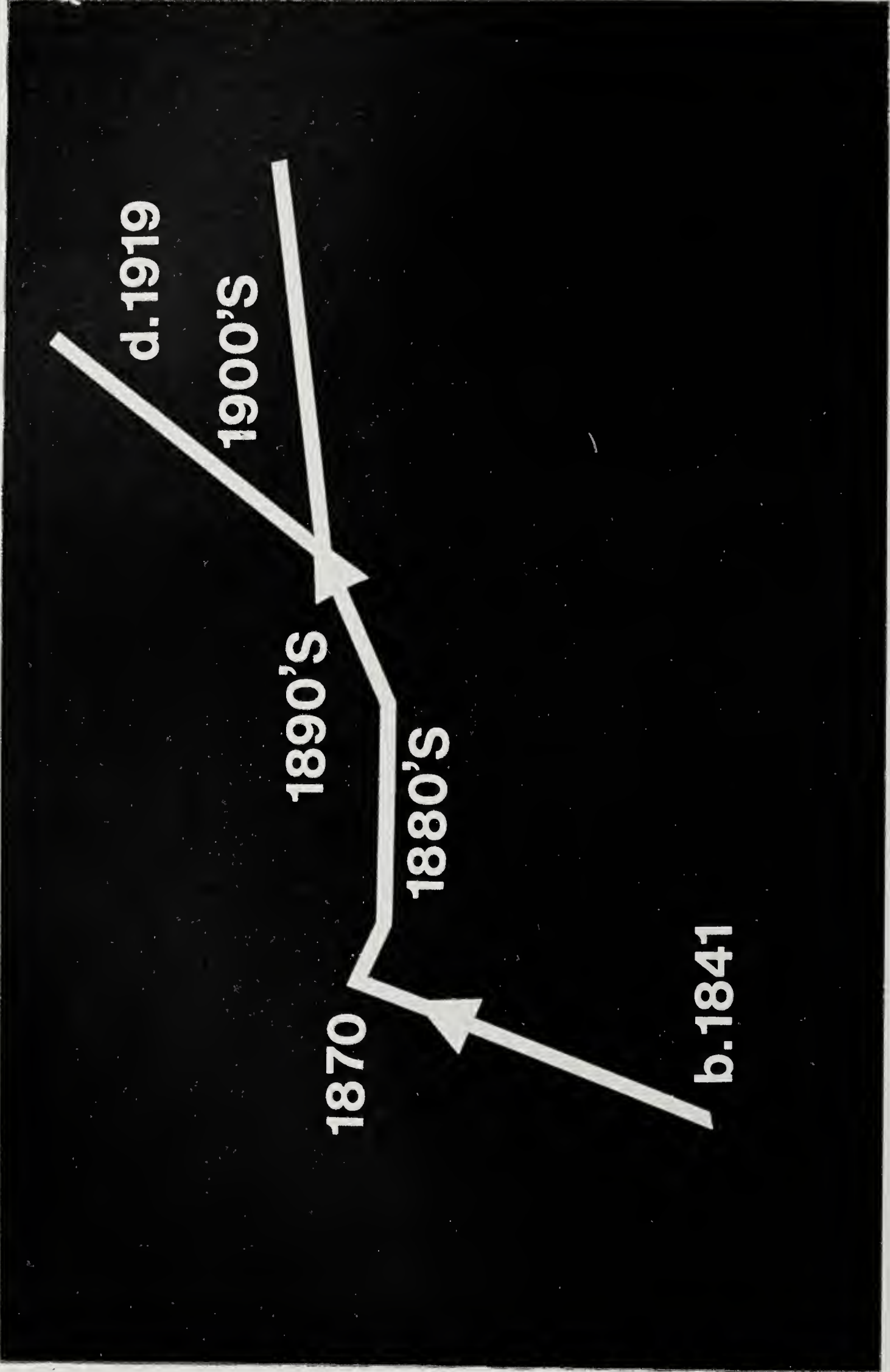


Raoul Dufy

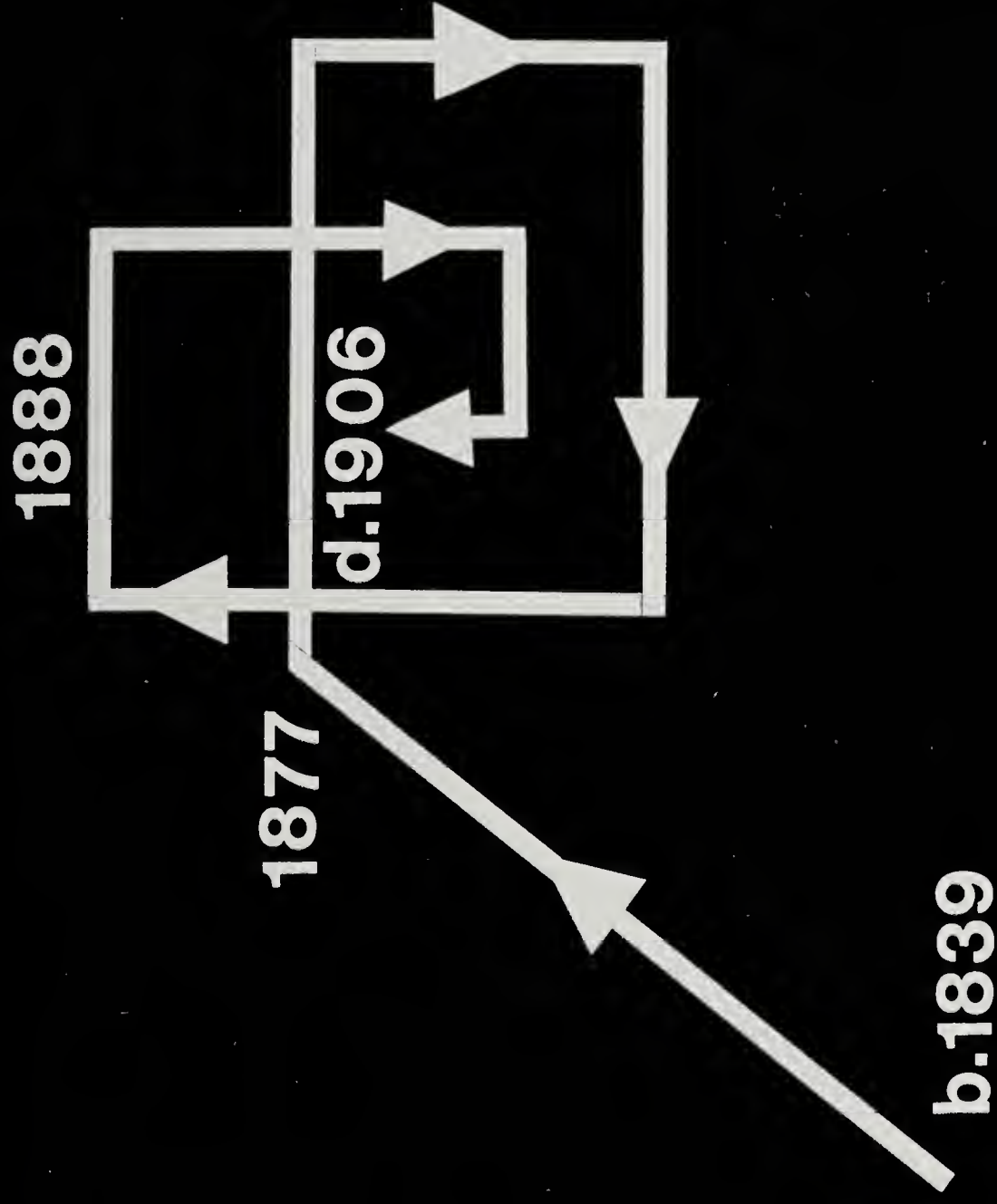


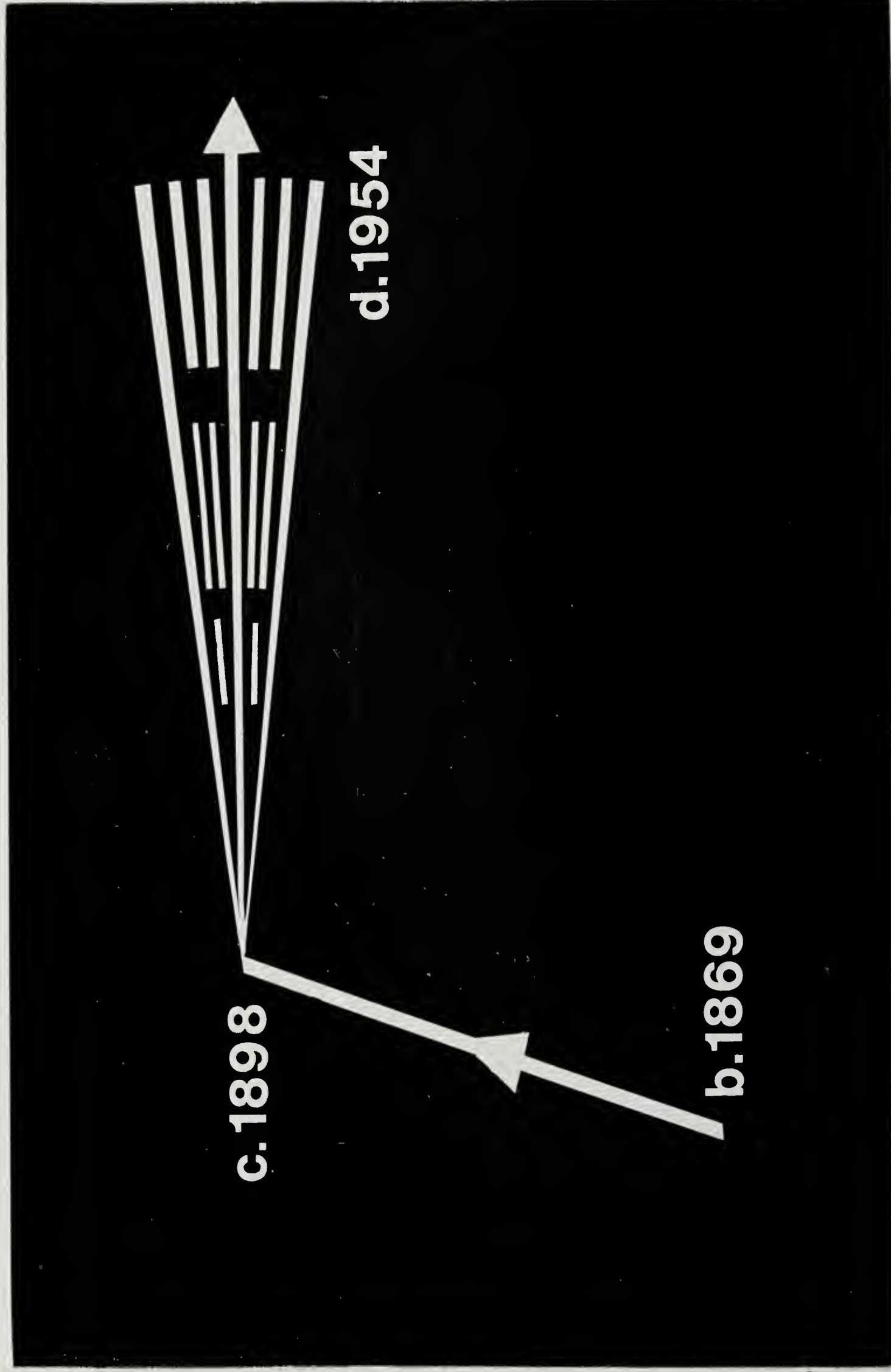
Raoul Dufy

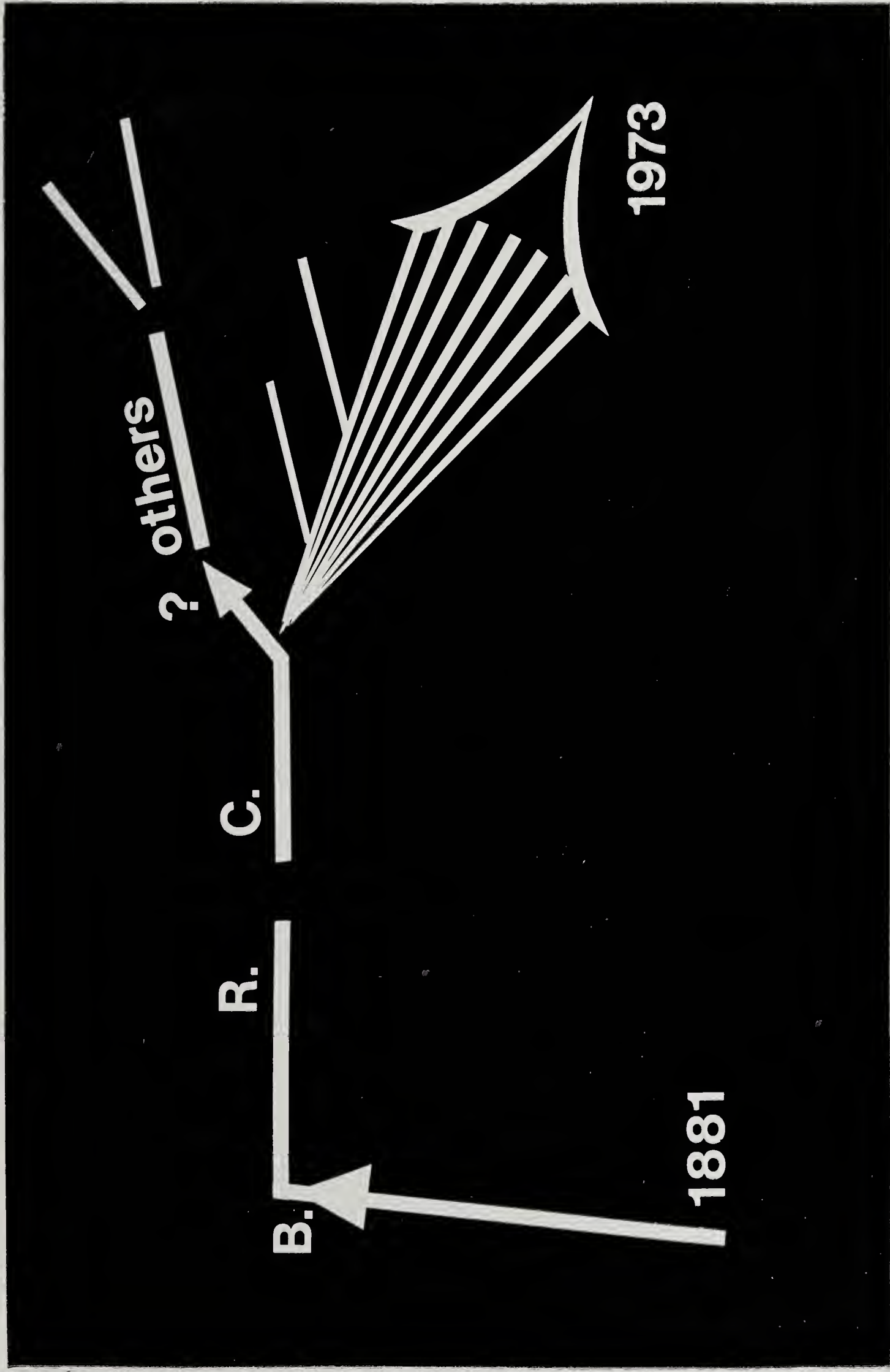
Black Freighter (1952)
(Musée des Beaux-Arts, Lyons)—Page 14



Schema for unity and variety in the development of RENOIR's career

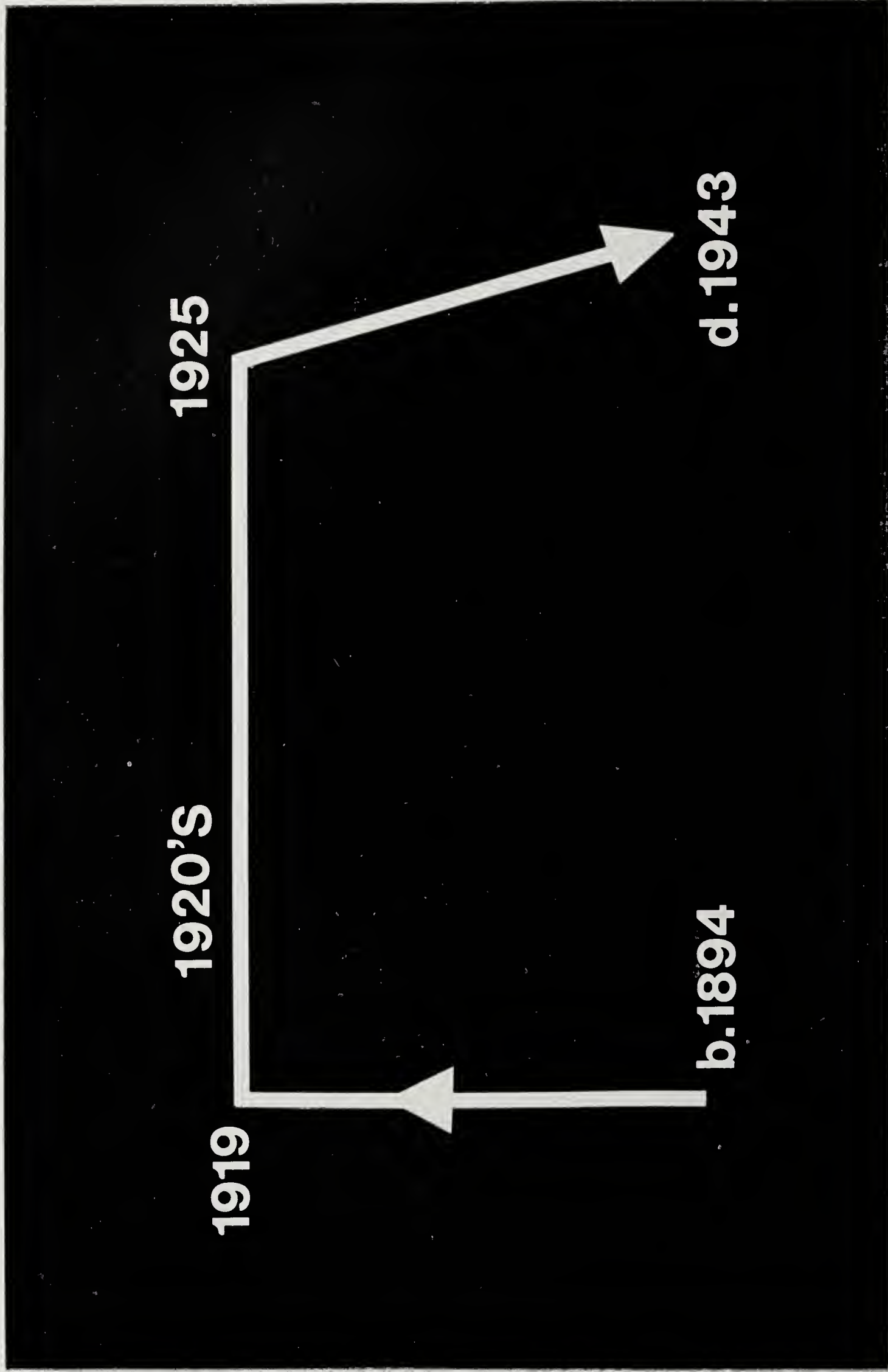


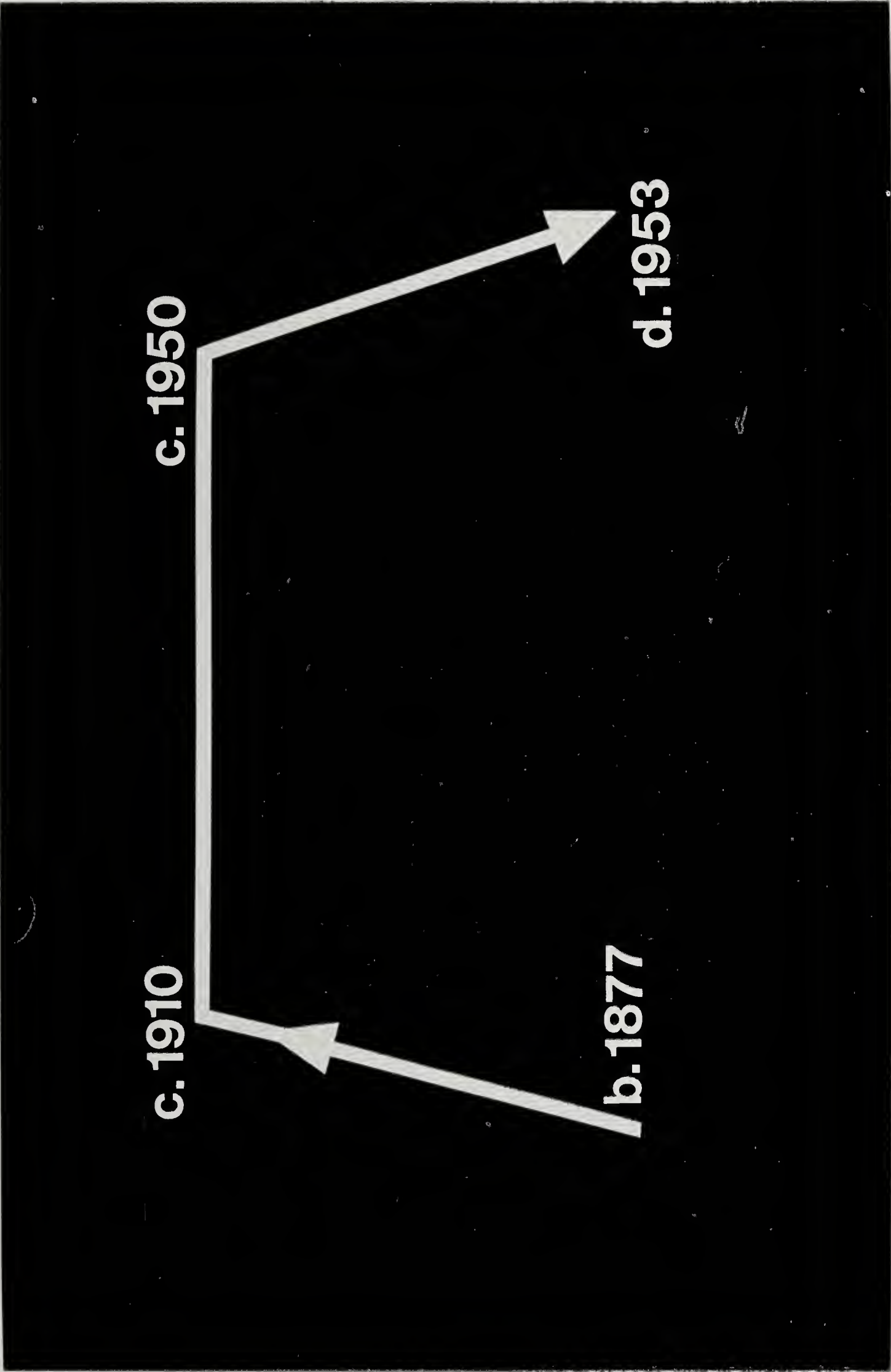




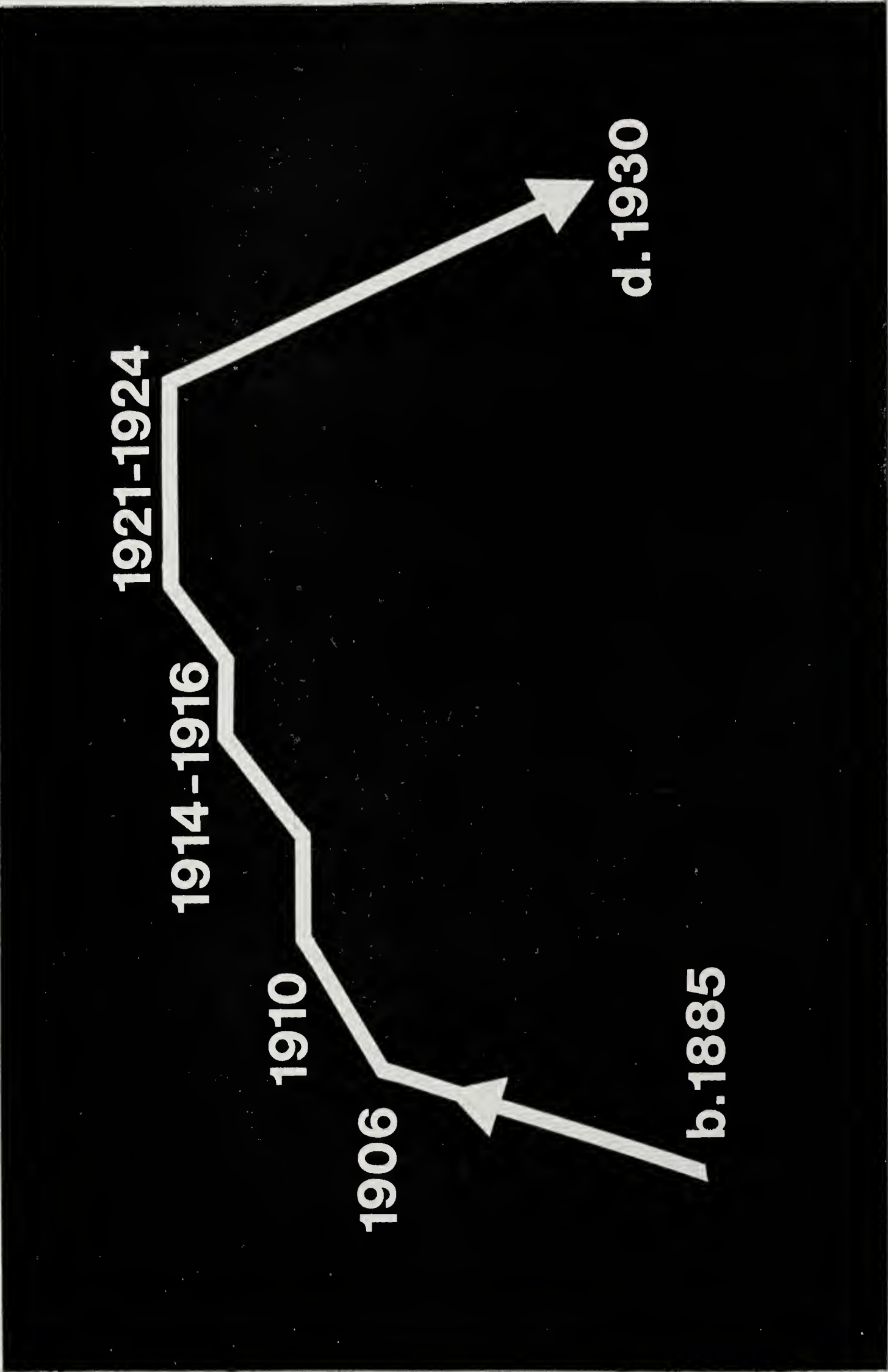
Schema for unity and variety in the development of PICASSO's career

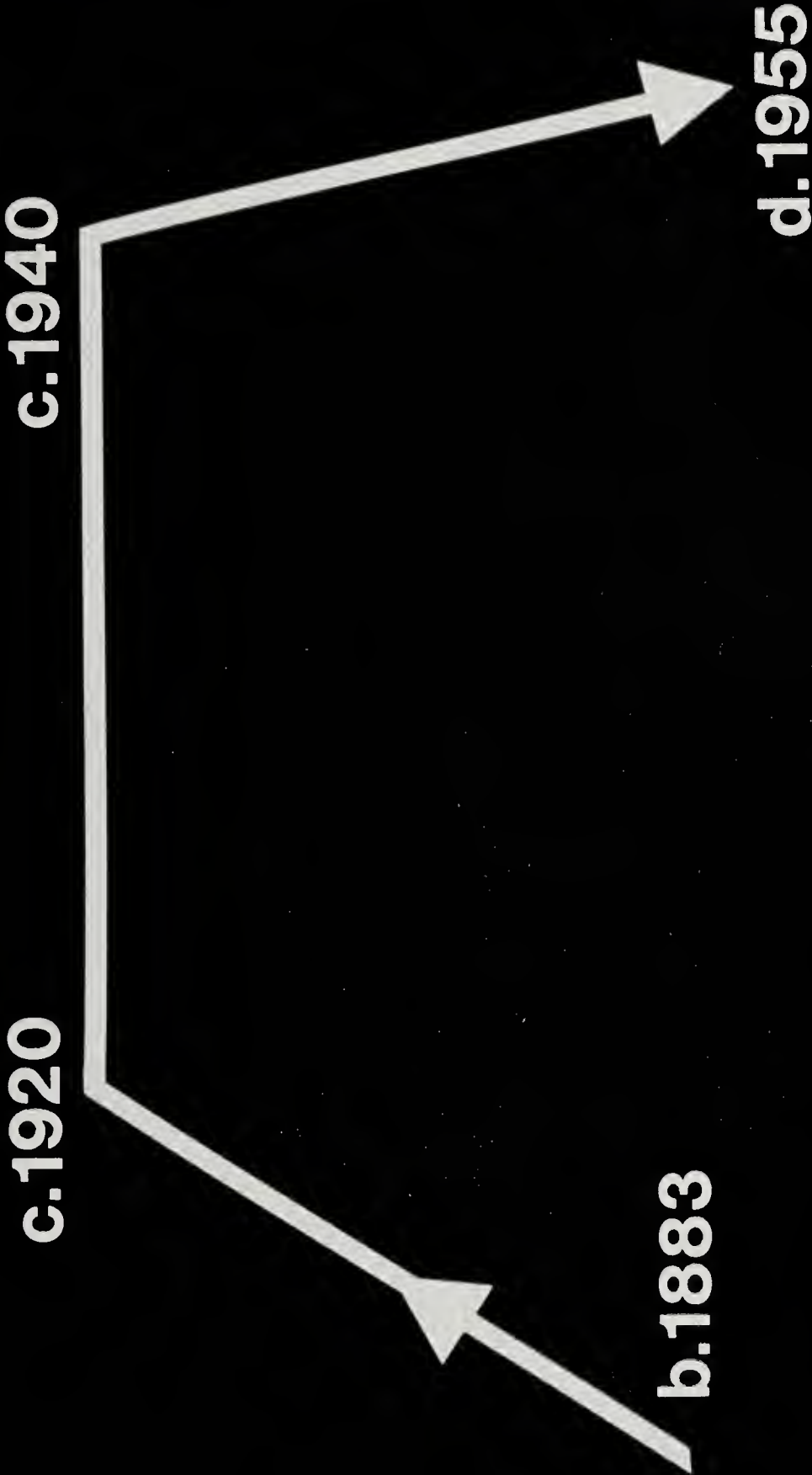
(The question mark and the word "others" at the upper right indicate the possibility of Picasso's contributions reaching higher levels of aesthetic achievement in the work of artists influenced by him)





Schema for unity and variety in the development of RAOUL DUFY's career









Jean Hélion

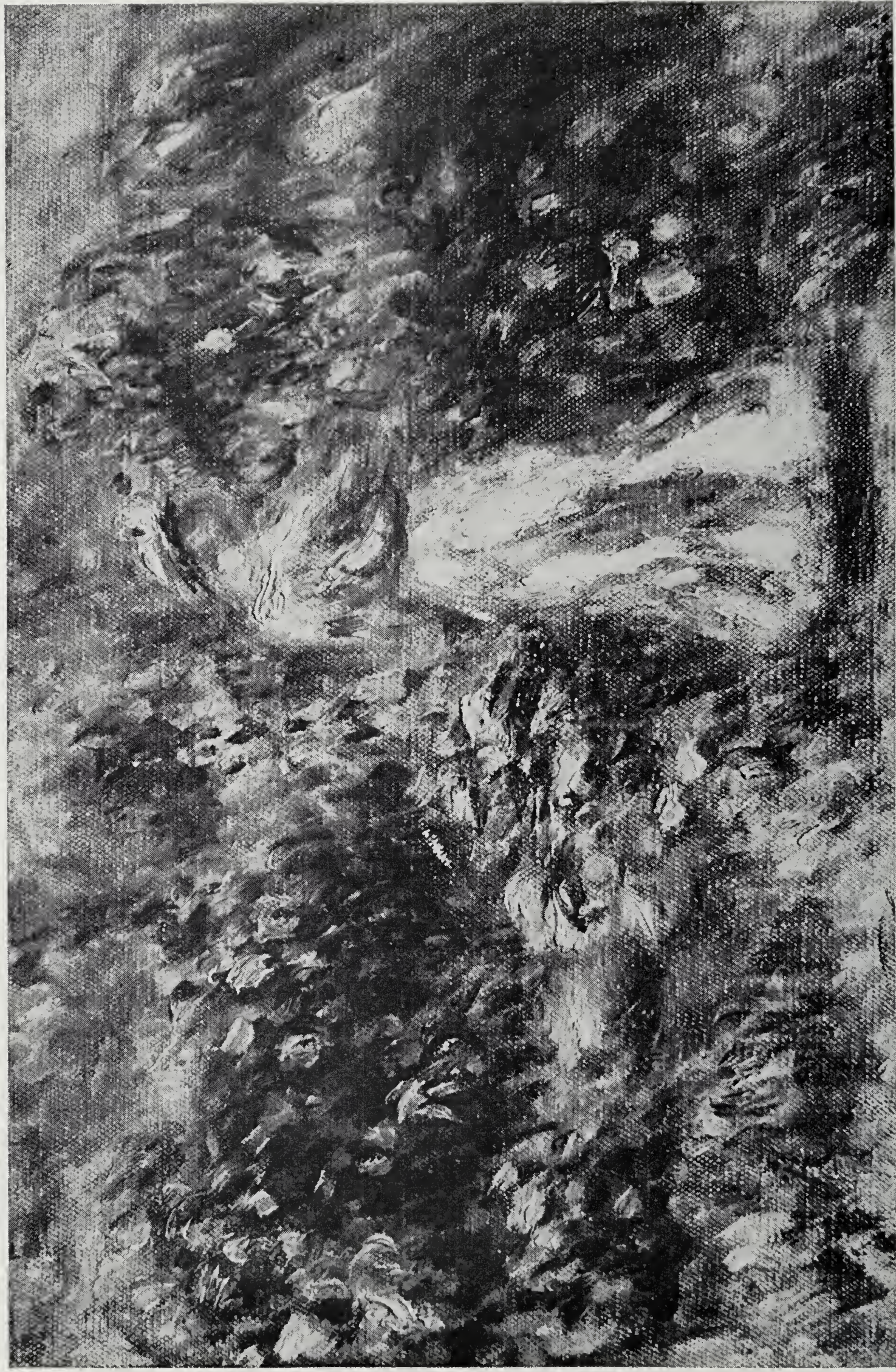
The Hats
(Courtesy of Xavier Fourcade, Inc.)—Page 40

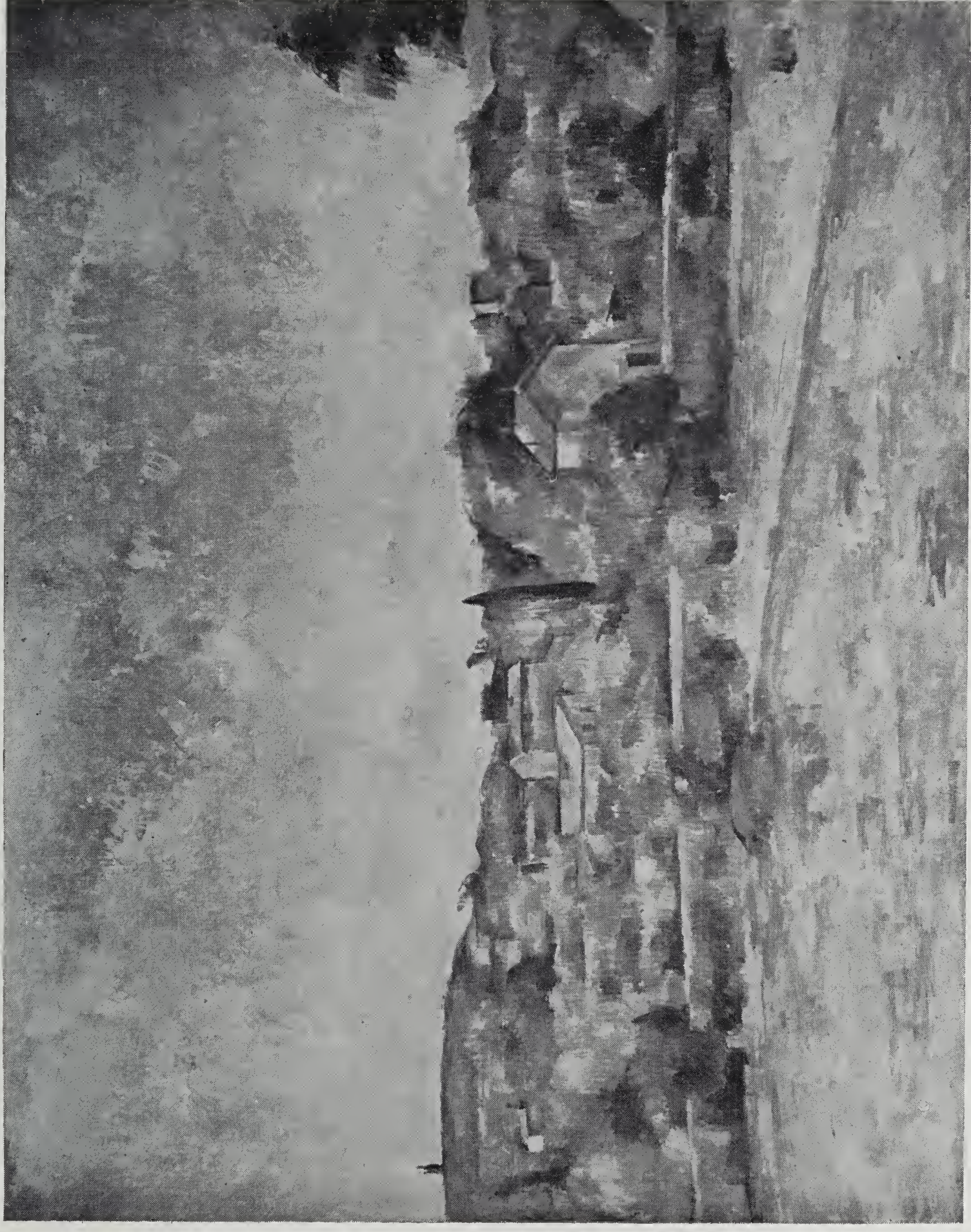




Renoir

Grape Gatherers (c. 1884)
—Pages 32–33

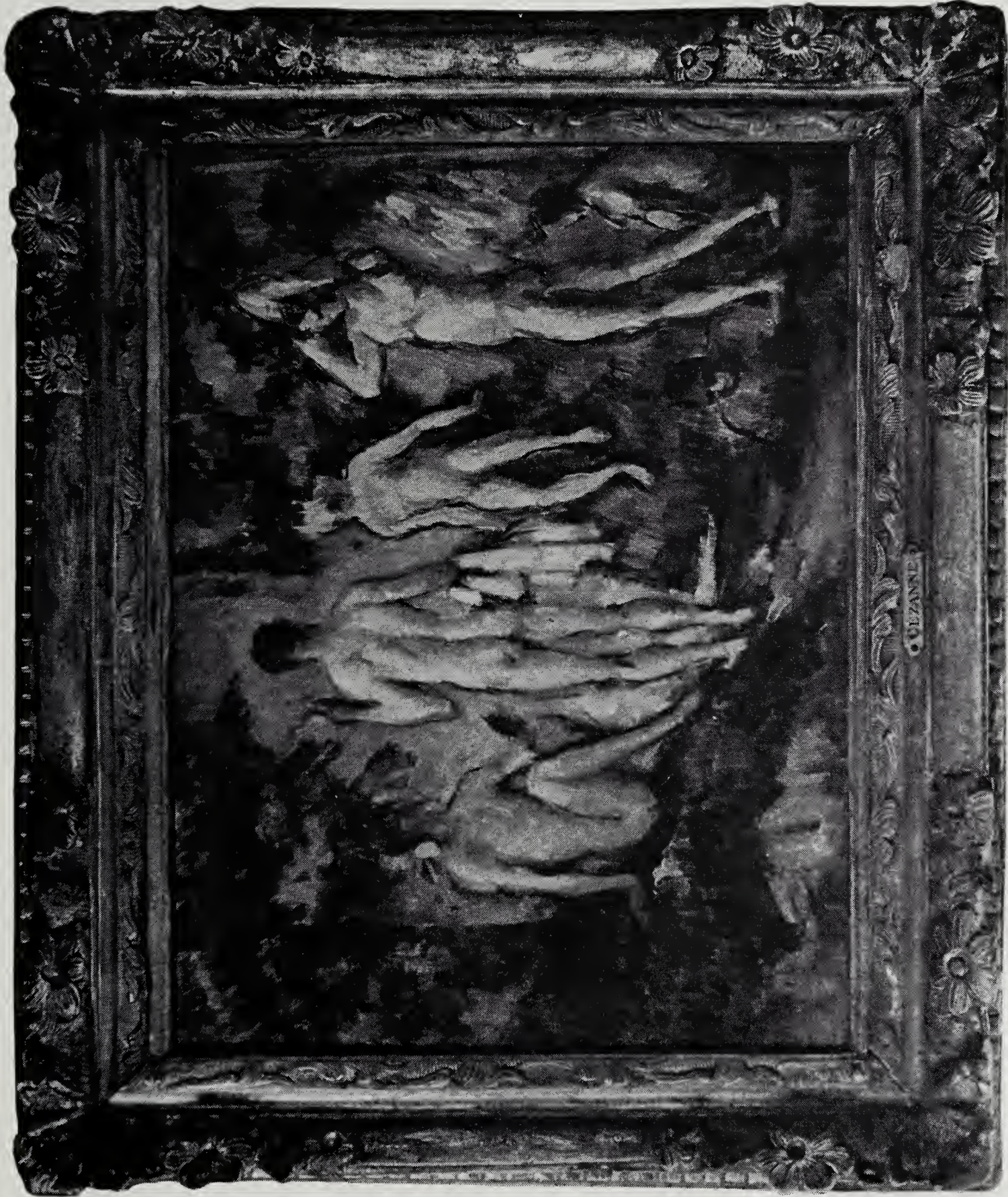




Cézanne

Red Earth (1889-1890)
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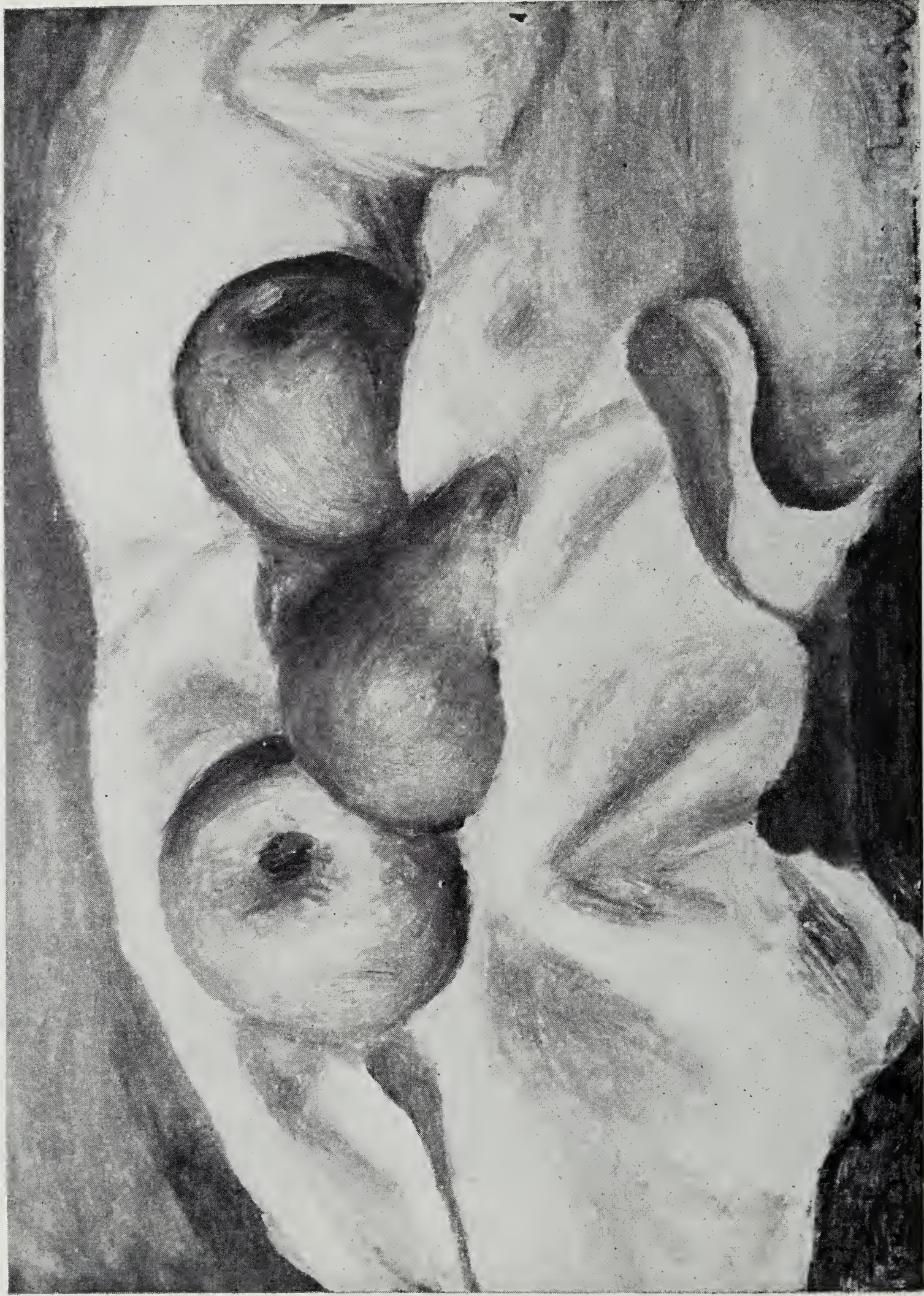
Cézanne

Men Bathing (Late 1890s)

—Page 9

Frame—Louis XIII (*Coins à fleurs*)

—Pages 57–58



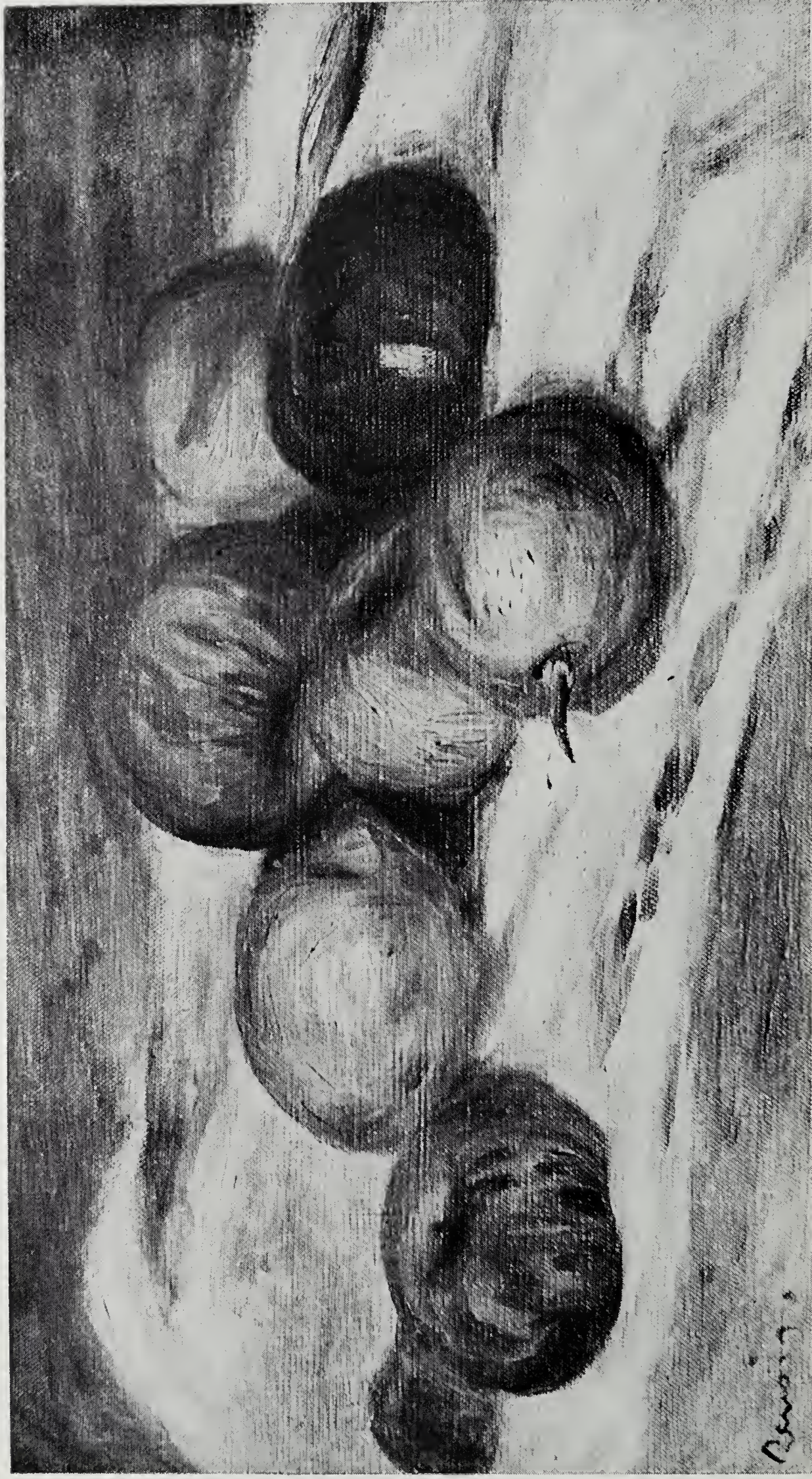


Renoir

Strawberries and Almonds (early 1900s)
— Pages 6, 7







Renoir

Fruit on Cloth (c. 1910–1912)
—Pages 6, 8



Renoir

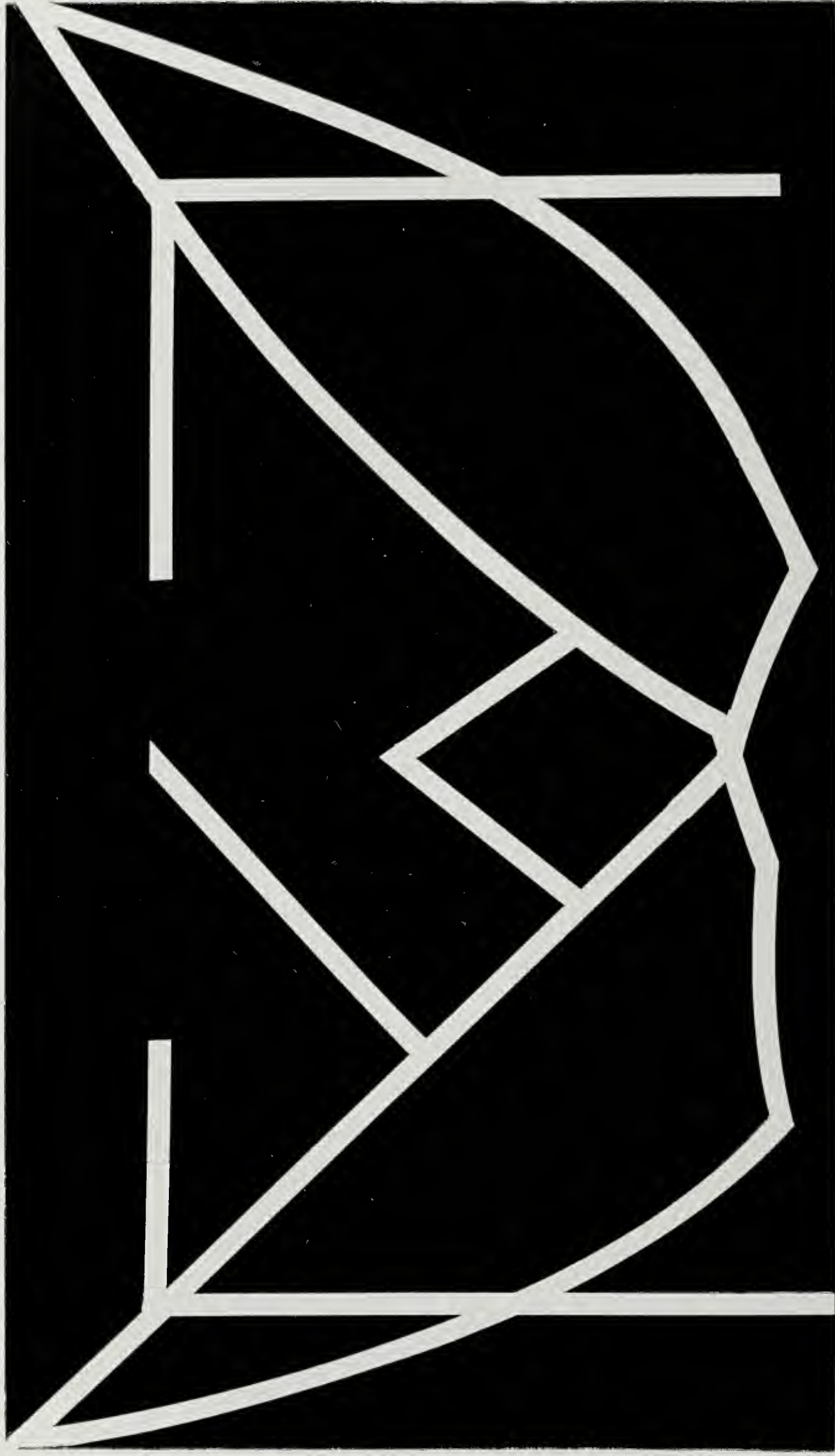
Fruit on Table (c. 1910-1912)
— Pages 6, 8



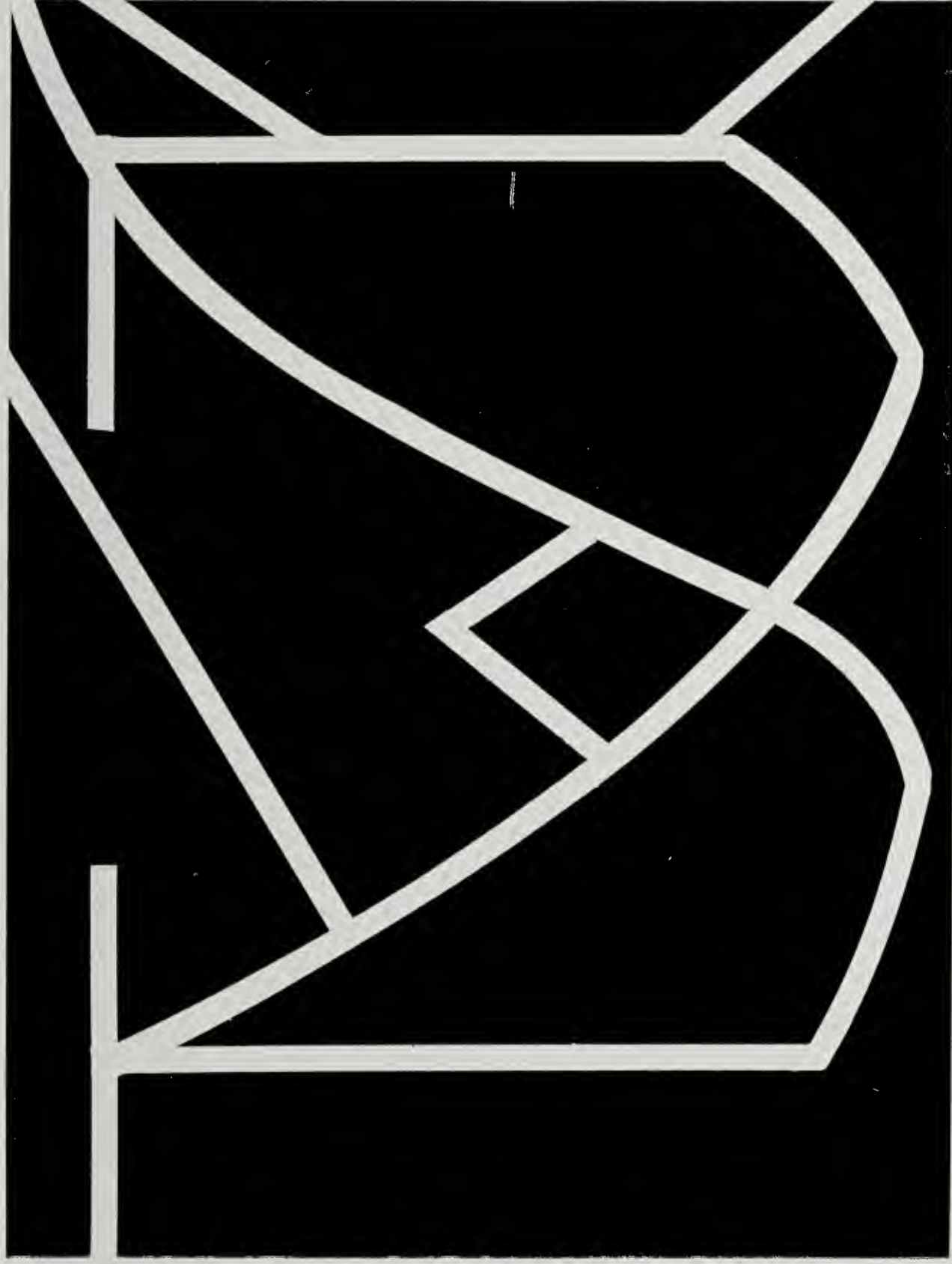


Renoir

Fruit and Candy Dish (c. 1915-1917)
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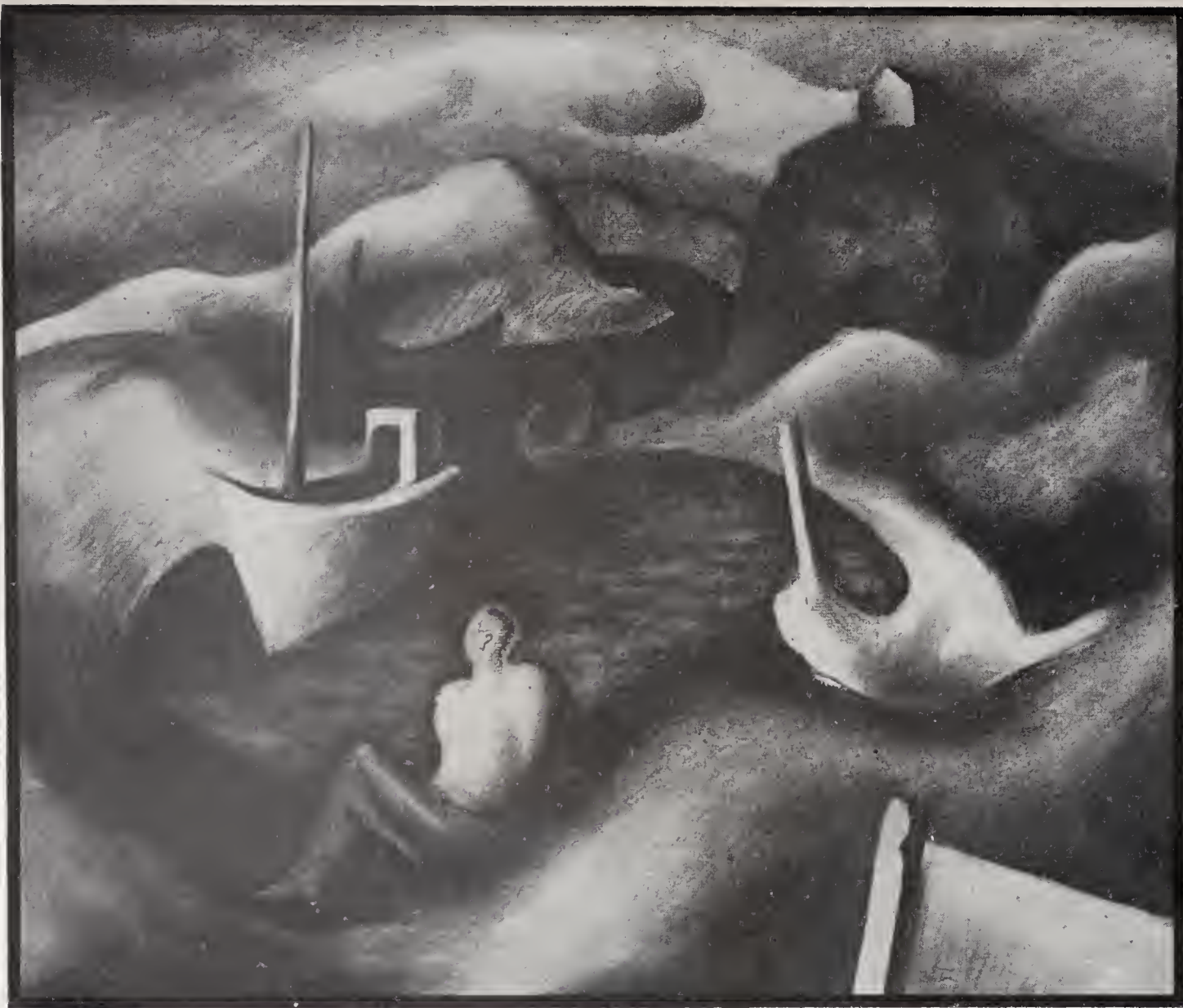
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Compositional diagram for Renoir's 'Bathing Group' (Fold-out Plate 130)
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FOLD-OUT



Thomas Hart Benton

Figure and Boats
—Pages 18, 18-19 ftn, 21, 27, 28, 33



Renoir

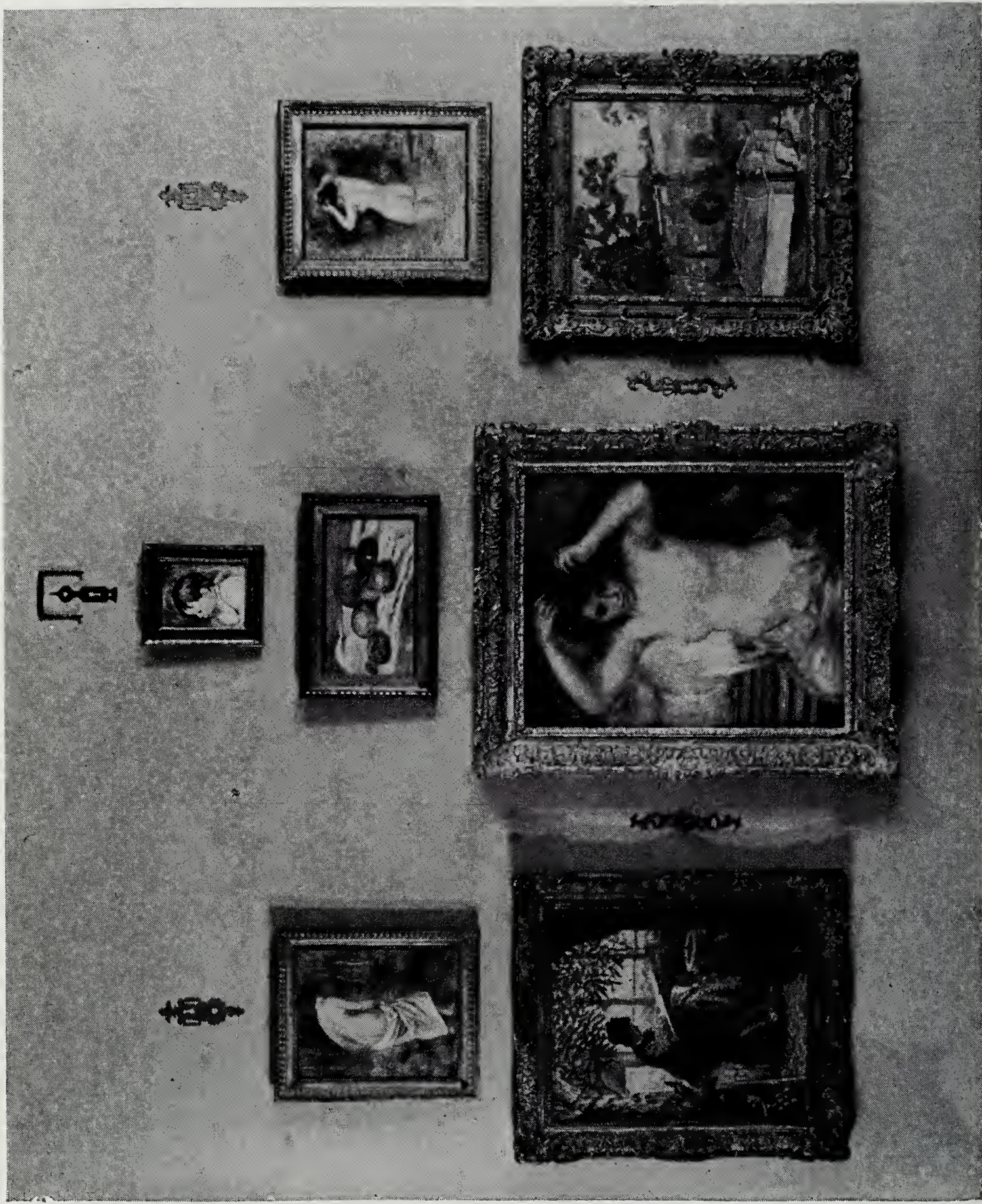
Bathing Group (1916)
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Angelo Pinto

Philadelphia Waterworks
(Privately owned)—Pages 20-21, 20 ftn

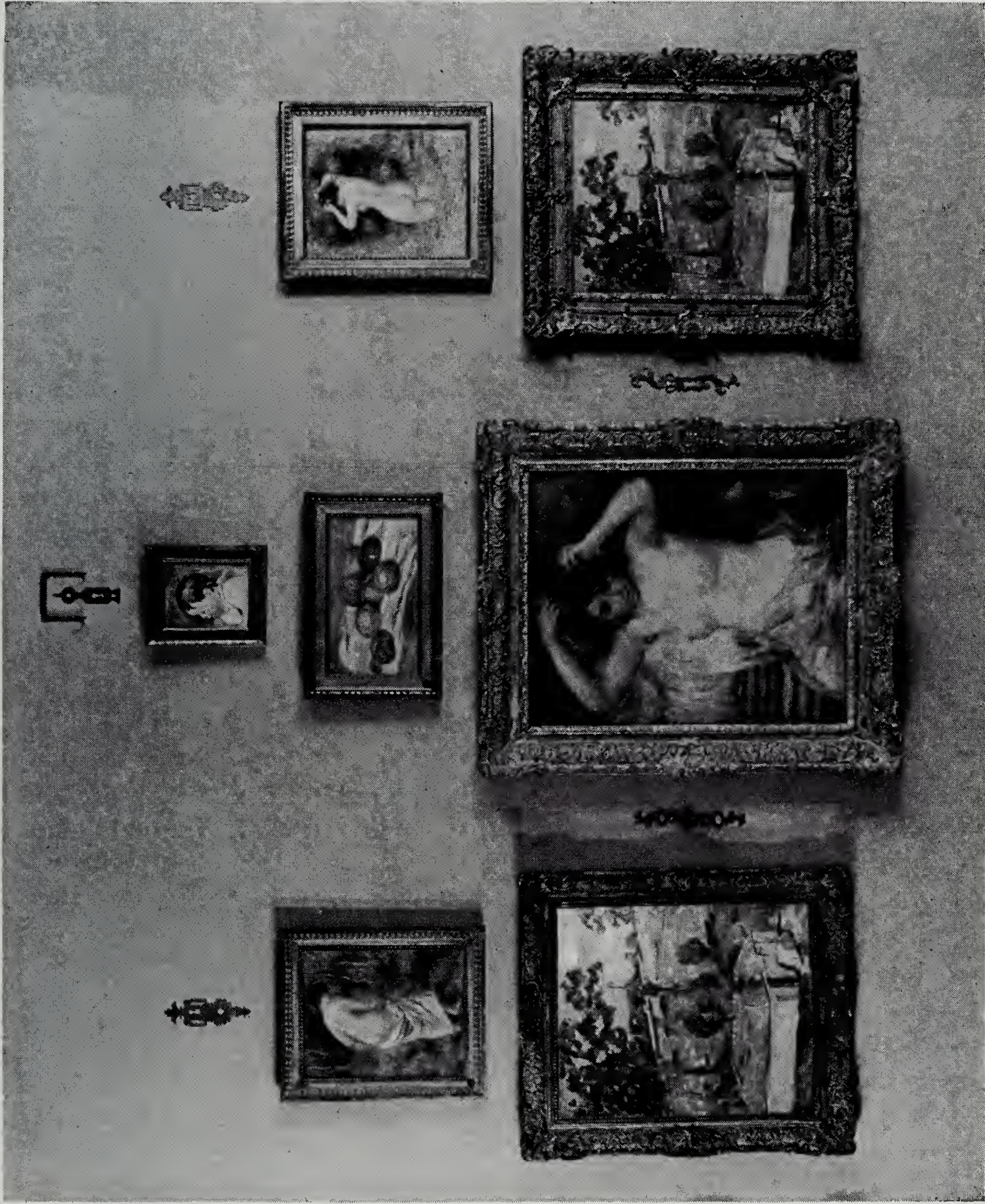


"Renoir Torso Wall"

Renoir
Monet

Renoir
Renoir
Renoir

Renoir
Cézanne



Altered Plate 133

Renoir
Cézanne

Renoir
Renoir
Renoir

Renoir
Cézanne



Maurice Prendergast

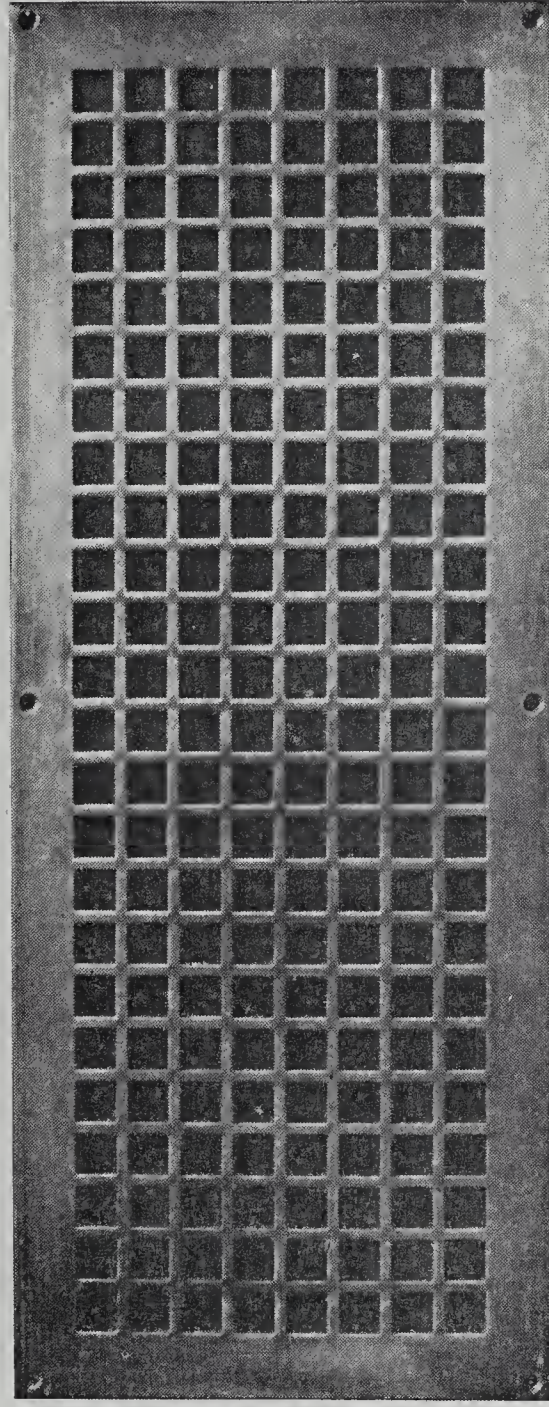
At the Beach
Frame—by Robert Laurent
—Page 56 ftn



Maurice Prendergast

Beach Scene
Frame—by Charles Prendergast
—Page 56 ftn









Matisse

Nude on Couch (1928)

—Pages 3, 22, 25, 25 ftn, 39–40, 41





Renoir



Renoir

Apollo (1861)
Copy of Rubens' *The Coronation of Marie de Médicis*, Louvre
(The National Museum of Western Art, Tokyo
—Gift of Mr. R. Umehara)—Page 5 ftn



Renoir

Reclining Nude (c. 1897)
—Page 11



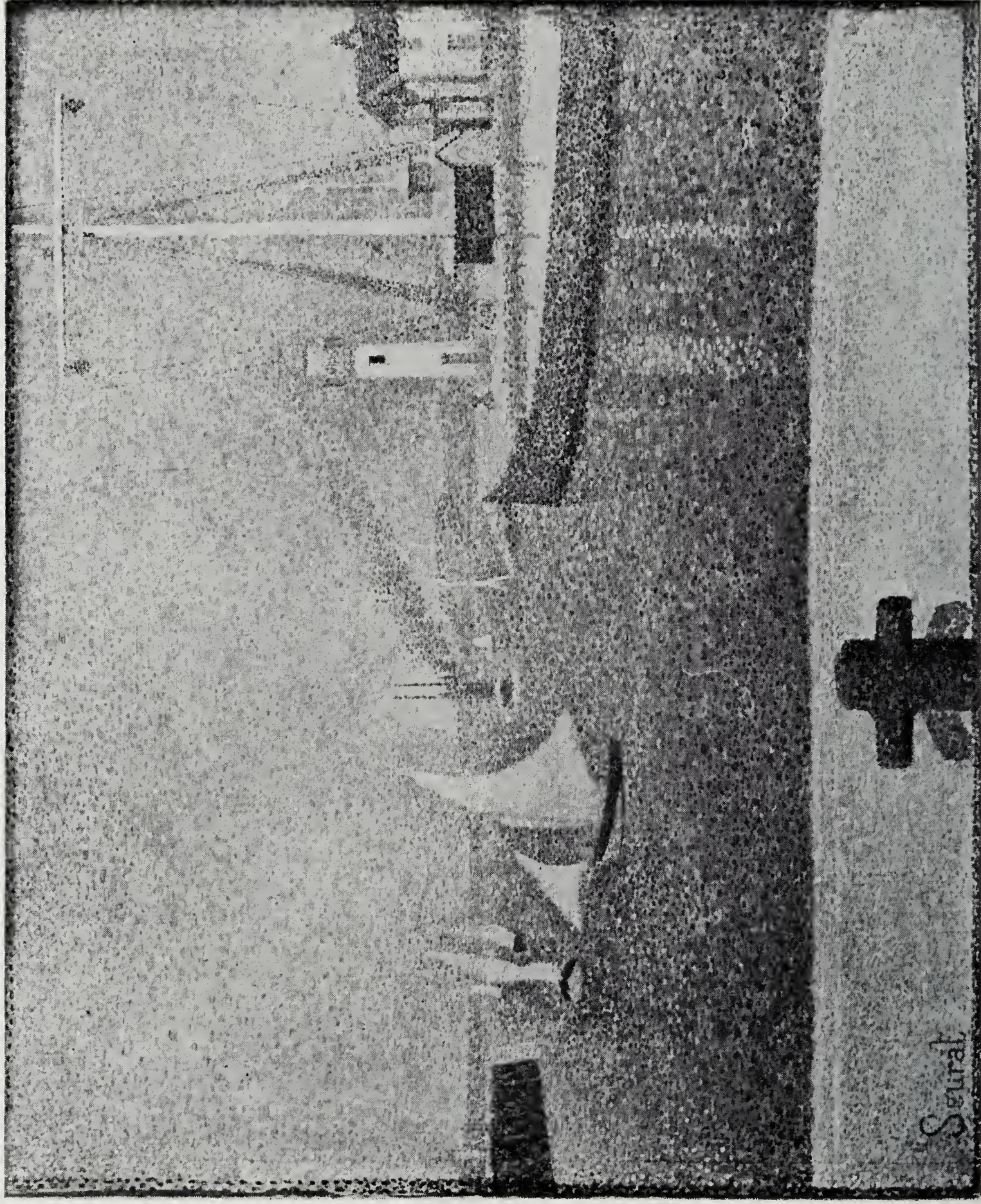
Matisse

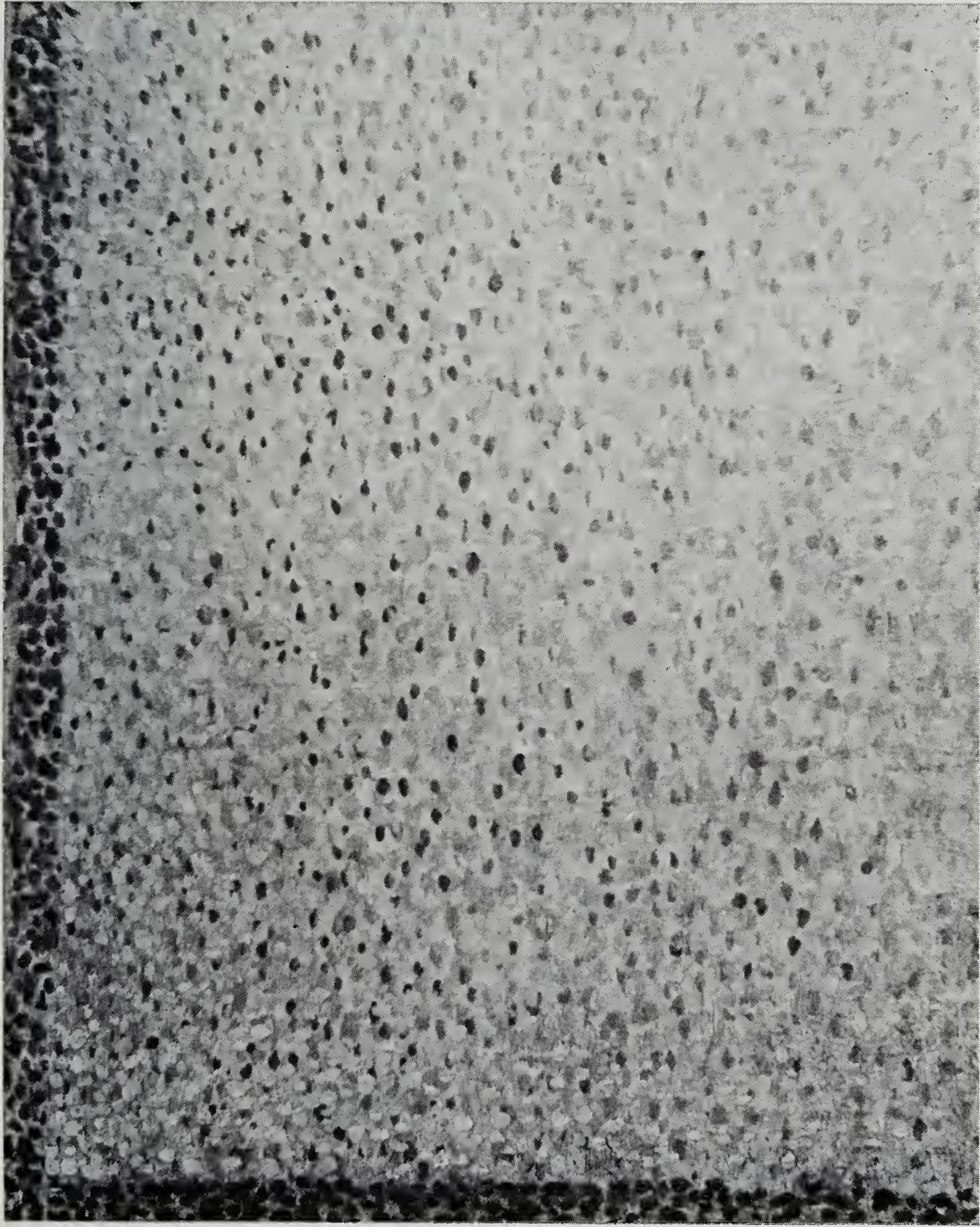
Girl with Goldfish (1923)
Pages 52-53 ftn
Frame—by Charles Prendergast
—Page 56 ftn



Matisse

Woman Before an Aquarium (1923)
(Courtesy of The Art Institute of Chicago)—Page 53 ftn





Seurat

Detail of *Port of Honfleur* (Plate 147)
—Page 53



"Cézanne Man and Skull Wall"

Renoir
Cézanne

Renoir
Renoir

Sisley
Delacroix

Van Gogh
—Page 38



"Cézanne Man and Skull Wall"

Renoir
Cézanne

Renoir
Renoir

Photograph
of Corot
Van Gogh
—Pages 38, 41



"Cézanne Man and Skull Wall"

Sisley
Delacroix

Renoir
Cézanne

Matisse
Cézanne

Renoir
Renoir

Corot
Van Gogh
—Page 41



"Picasso Girl with Cigarette Wall"

Matisse
Braque
Matisse

Matisse
Matisse
Picasso

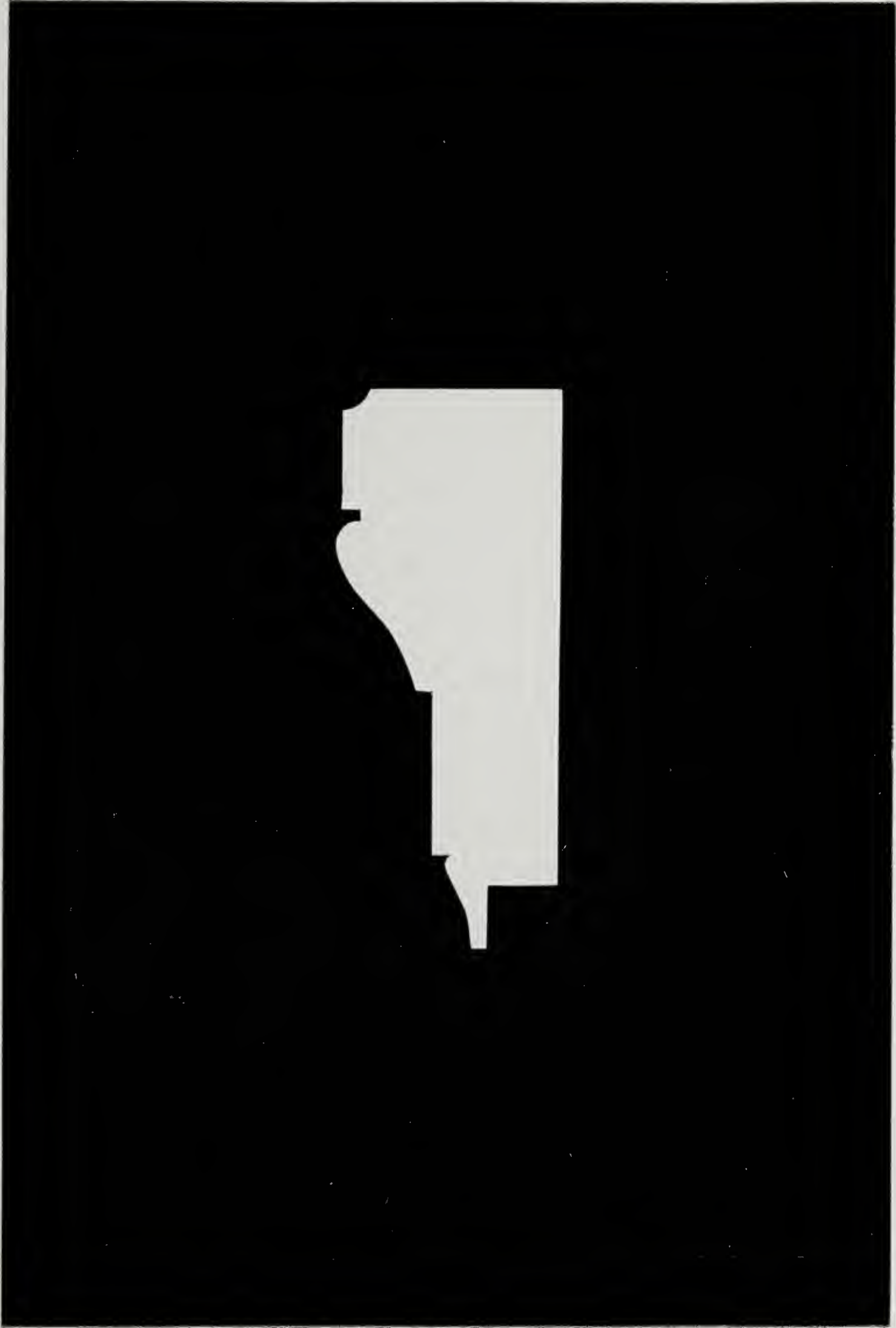
Matisse
Braque
Matisse

—Pages 23–24 ftn, 41











Harry Sefarbi

Romantic Episode
Frame No. 1—by Sefarbi
(Privately owned)—Page 61



Harry Sefarbi

Romantic Episode
Frame No. 2—by Hale and Kilburn
(Privately owned)—Page 62





Harry Sefarbi

Romantic Episode
Frame No. 4—by Sefarbi
(Privately owned)—Pages 63, 64



Harry Sefarbi

Romantic Episode
Frame No. 5—by Sefarbi
(Privately owned)—Pages 63-64, 63 ftn



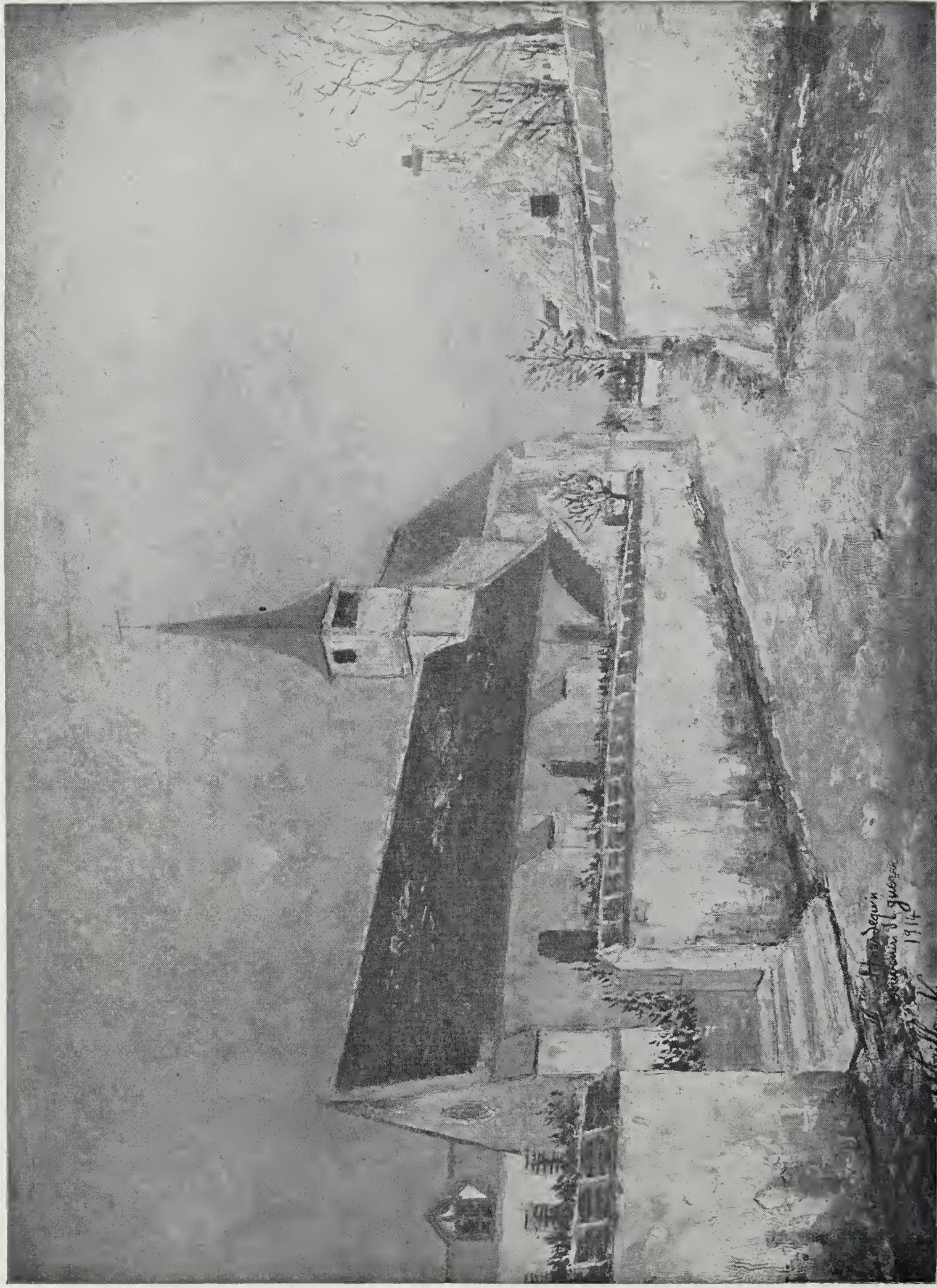
Profile of Sefarbi frame (Plate 159)
— Page 63



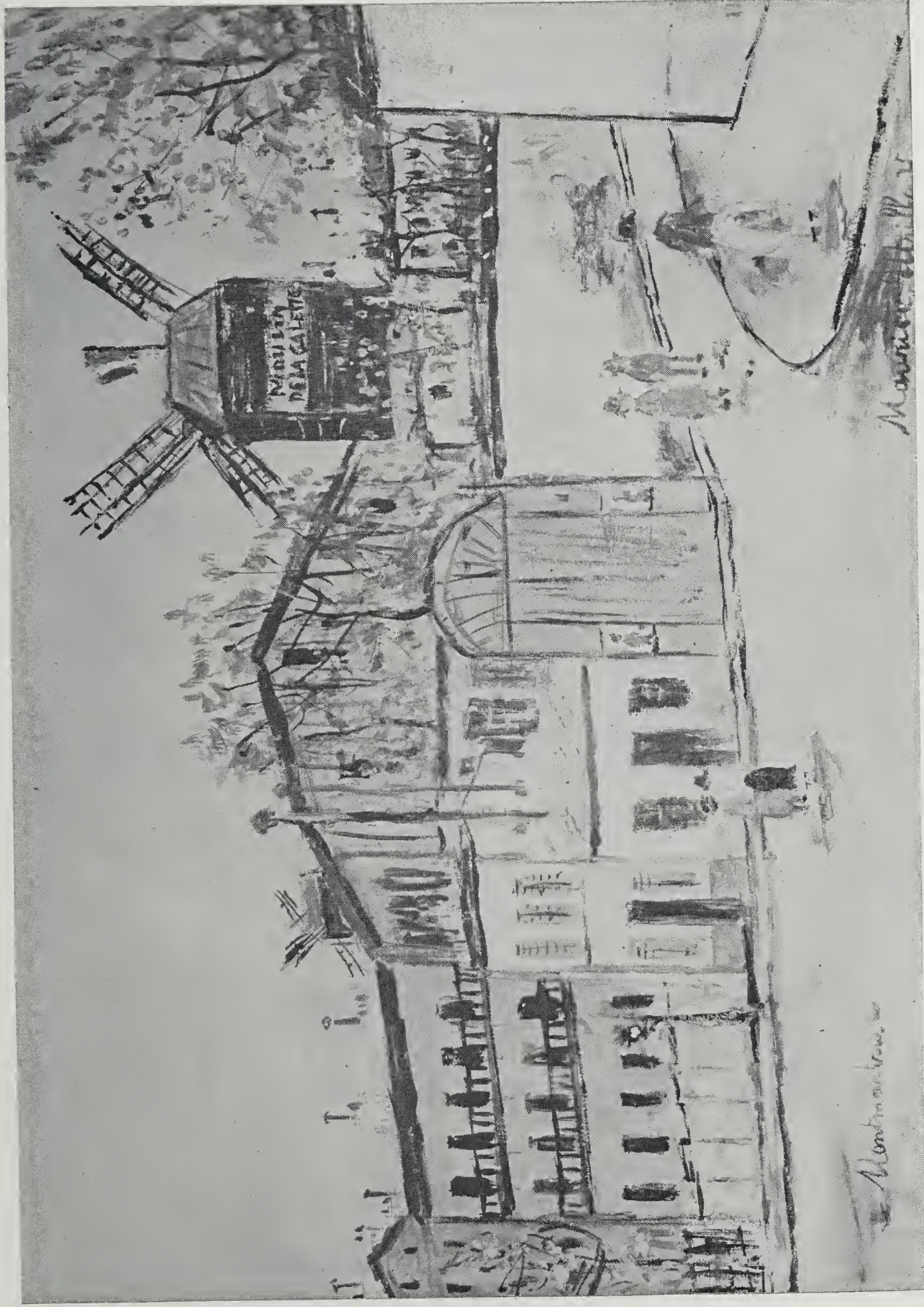


Andrea della Robbia

Saint John, the Evangelist
(Santa Maria delle Carceri, Prato, Italy
—Courtesy "Apollo" Magazine, London)—Page 63 ftn



San Juan de los Rios
1914



Utrillo

Le Moulin de la Galette (1946)
(Photograph: Courtesy of Perls Galleries, New York)—Page 14

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